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DONIZETTI - L'Elisir D'Amore

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# GRAND OPERA LIBRETTOS

ITALIAN  
AND ENGLISH TEXT  
AND MUSIC OF THE PRINCIPAL AIRS

## L'ELISIRE D'AMORE

(THE ELIXIR OF LOVE)

BY  
DONIZETTI

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OLIVER DITSON COMPANY  
BOSTON

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## A—G

Title	Text	Composer	Title	Text	Composer
Africaine, L'	<i>I.</i>	<i>Giacomo Meyerbeer</i>	Don Giovanni	<i>I.</i>	<i>W. A. Mozart</i>
Aïda	<i>I.</i>	<i>Giuseppe Verdi</i>	Don Pasquale	<i>I.</i>	<i>Gaetano Donizetti</i>
*Amico Fritz, L' (Friend Fritz)	<i>I.</i>	<i>Pietro Mascagni</i>	*Dorothy		<i>Alfred Cellier</i>
Armide	<i>F.</i>	<i>C. W. von Gluck</i>	Elisire d'amore, L'	<i>I.</i>	<i>Gaetano Donizetti</i>
Ballo in Maschera, Un (The Masked Ball)	<i>I.</i>	<i>Giuseppe Verdi</i>	*Erminie	<i>I.</i>	<i>Edward Jakobowski</i>
Barbe-Bleue (Blue Beard)	<i>F.</i>	<i>Jacques Offenbach</i>	Ernani	<i>I.</i>	<i>Giuseppe Verdi</i>
Barbiere di Siviglia, Il (Barber of Seville)	<i>I.</i>	<i>Gioacchino A. Rossini</i>	Etoile du Nord, L' (The Star of the North)	<i>I.</i>	<i>Giacomo Meyerbeer</i>
Belle Hélène, La	<i>F.</i>	<i>Jacques Offenbach</i>	Fatinitza		<i>Franz von Suppé</i>
Bells of Corneville (Chimes of Normandy)		<i>Robert Planquette</i>	Faust	<i>F.</i>	<i>Charles Gounod</i>
*Billee Taylor		<i>Edward Solomon</i>	do.	<i>I.</i>	<i>do.</i>
*Boccaccio		<i>Franz von Suppé</i>	Favorita, La	<i>I.</i>	<i>Gaetano Donizetti</i>
Bohemian Girl, The		<i>Michael Wm. Balfe</i>	Fidelio	<i>G.</i>	<i>L. van Beethoven</i>
do.	<i>I.</i>	<i>do.</i>	Figlia del Reggimento, La (Daughter of the Regiment)	<i>I.</i>	<i>Gaetano Donizetti</i>
Carmen	<i>F.</i>	<i>Georges Bizet</i>	Fille de Madame Angot, La	<i>F.</i>	<i>Charles Lecocq</i>
do.	<i>I.</i>	<i>do.</i>	Flauto Magico, Il (The Magic Flute)	<i>I.</i>	<i>W. A. Mozart</i>
Cavalleria Rusticana	<i>I.</i>	<i>Pietro Mascagni</i>	Fledermaus, Die (The Bat)	<i>G.</i>	<i>Johann Strauss</i>
Chimes of Normandy (Bells of Corneville)		<i>Robert Planquette</i>	Fleur de Thé	<i>F.</i>	<i>F. Hervé (Ronger)</i>
Cinderella	<i>I.</i>	<i>Gioacchino A. Rossini</i>	Flying Dutchman, The		<i>Richard Wagner</i>
Contes d'Hoffmann, Les (Tales of Hoffmann)	<i>F.</i>	<i>Jacques Offenbach</i>	do.	<i>G.</i>	<i>do.</i>
Crispino e la Comare (The Cobbler and the Fairy)	<i>I.</i>	<i>Luigi and F. Ricci</i>	Fra Diavolo	<i>I.</i>	<i>D. F. E. Auber</i>
Crown Diamonds, The	<i>F.</i>	<i>D. F. E. Auber</i>	Freischütz, Der	<i>G.</i>	<i>Carl Maria von Weber</i>
Dame Blanche, La		<i>F. A. Boieldieu</i>	do.	<i>I.</i>	<i>do.</i>
Damnation of Faust, The	<i>F.</i>	<i>Hector Berlioz</i>	*Gillette (La Belle Coquette)		<i>Edmond Audran</i>
Dinorah	<i>I.</i>	<i>Giacomo Meyerbeer</i>	Gioconda, La	<i>I.</i>	<i>Amilcare Ponchielli</i>
*Doctor of Alcantara, The		<i>Julius Eichberg</i>	Giroflé-Girofla	<i>F.</i>	<i>Charles Lecocq</i>
			Götterdämmerung, Die	<i>G.</i>	<i>Richard Wagner</i>

OLIVER DITSON COMPANY

DONIZETTI'S

OPERA

L'ELISIRE D'AMORE

CONTAINING THE

ITALIAN TEXT, WITH AN  
ENGLISH TRANSLATION

AND

THE MUSIC OF ALL THE PRINCIPAL AIRS

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BOSTON  
OLIVER DITSON COMPANY

NEW YORK  
CHAS. H. DITSON & CO.

CHICAGO  
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## DRAMATIS PERSONÆ

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ADINA, A WEALTHY AND INDEPENDENT FARM-KEEPER .	SOPRANO
NEMORINO, A YOUNG PEASANT, IN LOVE WITH ADINA . .	TENOR
BELCORE, SERGEANT OF THE VILLAGE-GARRISON . . .	BASS
DOCTOR DULCAMARA, A PERAMBULATING PHYSICIAN . .	BASS
GIANETTA, A PEASANT GIRL . . . . .	SOPRANO

---

THE ACTION TAKES PLACE IN AN ITALIAN COUNTRY VILLAGE

# THE STORY OF L'ELISIRE D'AMORE

**A**DINA, a lively, handsome young woman in easy circumstances, owner of estates in the village where the scene is laid, is intensely beloved by Nemorino, a young peasant of comely appearance, but small means, whose demonstrations of affection are received by the former with apparent indifference, if not aversion; at the same time she is conscious of an inward feeling of regard for him which she is unable totally to subdue.

Nemorino acutely feels and laments the want of those intellectual and pecuniary qualifications, the possession of which would probably enable him to overcome her objections, and awaken in her a reciprocal passion. His unpleasant state of mind is not improved by the arrival of Sergeant Belcore, a dashing, fine military beau, who makes bold advances to Adina, presents her with a bouquet, and pays her many compliments, which, at first, she receives with cool indifference, but presently becomes more gracious and invites him to take refreshments.

Nemorino is driven to distraction by the apparent good luck of the gallant sergeant, and beseeches an audience of Adina, who, anticipating the usual torment of "sighs," advises him to hasten to town to see his sick uncle, but he declares it impossible for him to tear himself away from her; she tells him plainly that, although she highly respects him, she cannot love him.

Shortly after, there arrives in the village, with great pomp and ceremony, a certain celebrated Dr. Dulcamara, whose specifics are said to produce the most incredible results. Nemorino eagerly inquires if he has the famed amorous draught of the Queen Isotta (which is said to have the miraculous power of enabling the person who takes it to command the love of any one he may choose), and is answered in the affirmative, with an assurance by the doctor that it will produce exactly the effect which Nemorino desires; he accordingly procures a bottle of the wonderful elixir, and as soon as he is alone, swallows the whole contents, little thinking that it is nothing more nor less than Bordeaux wine. Shortly afterwards, when joined by Adina, Nemorino, being somewhat elated by the wine, and still more so by his confidence in the magic power of the elixir, puts on a cavalier deportment, while Adina, piqued at his nonchalance, becomes, in turn, the *anxious* lover.

Adina, in order to revenge the off-hand treatment of Nemorino, encourages the attentions

of her military suitor, and accepts his proposal of marriage.

The gallant sergeant now unexpectedly receives orders to march on the following morning, whereupon he presses Adina to marry without further delay; this greatly alarms Nemorino, as the elixir was not to take effect till the following day; he entreats her to wait at least another day, but is ridiculed by Adina and Belcore, and stigmatized as a "silly peasant, half mad with passion." She gives orders for the notary to be sent for, upon which Nemorino frantically calls upon the doctor to come to his aid. Adina gives her hand to the sergeant, who, after inviting the peasantry to a ball on the occasion, leads her away, at which Nemorino runs off in a fit of desperation.

The ball is duly celebrated at the farm house of Adina, and is graced by the presence of the great Dr. Dulcamara, who further signalizes himself by singing a new duet with the fair bride, on the occasion.

Nemorino again seeks and implores the help of the doctor, who recommends him another bottle of the elixir, but he has no money wherewith to purchase it. He casts himself on a seat, in despair, when Belcore, drawing near, inquires the cause of his distress, and learning that it is the want of money, offers to furnish him with twenty crowns if he will enlist into his corps. Nemorino agrees, signs his name, and receives the money. At this time intelligence is received in the village (but does not reach him) of the death of his uncle, whereby he is become suddenly rich. This mightily magnifies his importance in the eyes of the villagers, who, forthwith, show him the greatest respect and attention, all which he attributes to the working of the elixir.

Adina is now informed by the doctor of Nemorino's application to him for a specific to move the heart of some obdurate fair one; she is at once struck with admiration at his devoted attachment, and remorse at her own unfeeling indifference towards him, and instantly goes in search of Nemorino, confesses her sentiments to him, and apprises him that she has paid his ransom, and freed him from his obligations to the sergeant.

The good fortune of Nemorino is now the general theme of observation and congratulations, and is ascribed by the doctor entirely to the magic influence of the love elixir.

The dashing sergeant has to march away as wifeless as he came.



# L'ELISIRE D'AMORE.

(THE ELIXIR OF LOVE.)

ATTO I.

ACT I.

SCENA I.—*Ingresso d'una Fattoria.—Campagna in fondo con un ruscello, sulla cui riva alcune lavandaje preparano il bucato.—In mezzo un grand' albero.—GIANNETTA, i Mietitori e Mietitrici.—ADINA siede in disparte, leggendo.—NEMORINO l'osserva da lontano.*

SCENE I.—*Homestead of a farm—an open Country at the back—River in landscape—a large tree, under which are seated GIANNETTA and Reapers—ADINA seated on one side, reading—NEMORINO standing pensively observing her at the wing.—Curtain rises to Symphony of Introduction and Chorus.*

BEL CONFORTO AL MIETITORE—'NEATH THIS LEAFY SHADE. CHORUS.

Bel con-forto al mie - ti - to - re, quando il sol più fer - ve e bol - le, sotto un  
'Neath this leaf - y shade re - clin - ing, sweet re - pose with plea sure blend - ing, while the

fag - gio appiè di un col le ri - po - sar - si, e re - spi - rar! Del me - riggio il vi - vo ar -  
noon - tide sun is shin - ing here we pass an hour a - way, Screen'd from heat by fragrant

do - re tempran l'on - de e il rio cor - ren - de. Ma d'a - mor la vam - pa ar -  
bow - ers, cool - ing streams and beauteous flow ers. But when love ex - erts his

den - te om - bra o rio non può non può tem - prar, ma d'a - mor la  
pow - er naught's im - per - vious to his ray; but when love ex -

vam - pa ar - den - te, ombra o ri - o non può tem - prar. For - tu - na - to il mie - ti -  
erts his pow - er, naught's im - pervious to his ray; Lucky is the youth ful

to - re che da lui si può guar - dar, for - tu - na - to il mie - ti - to - re che da  
reap - er, who not falls his ea - sy prey Luck - y is the youth - ful reap - er, who not

lui si può guar - dar, for - tu - na - to il mie - ti - to - re che da lui si può guar - dar.  
falls his ea - sy prey, hap - py is the youth - ful reap - er who not falls his ea - sy prey.

## QUANTO È BELLA—AH! HOW LOVELY. AIR. NEMORINO.

Quanto è bel - la, quan - to è ca - ra! Più la ve do, è più mi pia - ce. Ma in quel  
 Ah! how love-ly— ah! how dear to me! While I gaze, I a dore more deep - ly. Oh! what

cor non son ca - pa ce Lieve af - fet - to ad in - spl - rar; Es - sa leg - ge, studia, im -  
 rapture that soft bo som With a mu-tual flame to move; But, while she's her mind im -

pa - ra, Non vi ha co - sa ad es sa i - gnota, E io non sempre un' i - dio - ta, Io non so che so - spl - rar.  
 proving, I my own am not il - lum - ing— I am but an idiot still, And can on-ly sigh.

Chi la mente mi rischierà?  
 Chi m'insegna a farmi amar?

Adi. Benedette queste carte!

E bizzarra l'avventura.

Gia. { Di che ridi? fanne a parte

Coro. { Di tua lepida lettura.

Adi. E la storia di Tristano,  
 E una cronaca d'amor.

Gia. { Leggi leggi.

Nem.

(A lei pian piano.

Vo' accostarmi, entrar fra lor.)

Adi. [Legge.] 'Della crudel Isotta

Il bel Tristano ardea,

Nè fil di speme avea

Di possederla un dì.

Quando si trasse al piede

Di saggio incantatore,

Che in un vassel gli diede

Certo elisir d'amore,

Per cui la bella Isotta

Da lui più non fuggì.'

[Ridendo.

Ah, who will bid my mind expand,  
 Or make me worthy to be lov'd.

Adi. Ah, ah, ah! 'Tis a most amusing story!

What a singular adventure!

Gia. { You are laughing! tell me wherefore? let us share

Cho. { the mirth that moves thee.

Adi. 'Tis the story of Tristano. 'Tis a legend, too, of

love.

Gia. { Read it! read it!

Nem. (I will listen to what she says, but so that she cannot perceive me.)

Adi. [Reads.] 'Beauteous but cruel Isotta

With love inspired Tristano;

But, though the knight ador'd her.

No prayers this fair one could move.

So at the feet low bent he

Of a most sage enchanter,

Who in a vial gave him

A certain love elixir,

Through which the beauteous Isotta

In turn felt all the pangs of love.'

## ELISIRE DI SÌ PERFETTA—AH! ELIXIR MOST DIVINE. AIR. ADINA.

E - li - sire di sì per - fet - ta, Di sì ra - ra qua - li - tà; Ne sa - pes - si la ri - cet - ta, Co - no -  
 Ah, e - lix - ir most divine, I'd give the world if thou wert mine; Ah, e - lix - ir most divine, I'd give the

CHORUS.

sces - si chi ti fa! E - li - sire di sì per - fet - ta, Di sì ra - ra qua - li -  
 world if thou wert mine! Ah, e - lix - ir most di - vine, I'd give the world if thou wert

tà; Ne sa - pes - si la ri - cet - ta, Co - no - sces - si chi ti fa, sì chi ti fa!  
 mine; Ah, e - lix - ir most di - vine, I'd give the world if thou wert mine. if thou wert mine!

Adi. [Legge.] 'Appena ei bevve un sorso  
 Dal magico vassello,  
 Che tosto il cor rubello  
 D' Isotta intenerì.  
 Cambiata in un istante

Adi. [Reading.] 'No sooner did Tristano taste  
 Of that enchanted draught,  
 Than her rebel heart relented.  
 Chang'd at once the cruel fair,

Quella beltà crudele,  
Fu di Tristano amante,  
Visse a Tristan fedele;  
E quel primiero sorso  
Per sempre ci deneò.

Tutti. Elixir di sì perfetta, etc.

Enamour'd she became of him;  
In faith her troth she plighted straight.  
And ever did he bless the hour  
The magic draught he tasted.

Cho. Ah, elixir most divine, &c.

SCENA II.—Suona il tamburo, tutti si alzano. *Giunge BELCORE, guidando un drappello di Soldati, che rimangono schierati nel fondo. Si appressa ad ADINA, la saluta e le presenta un mazzetto.*

SCENE II.—Drums are heard, and all rise.—BELCORE enters, followed by Soldiers, who range themselves at the back of the stage.—Belcore advances to Adina, and presents her with a bouquet.

Bel. Come Paride vezzoso  
Porse il pomo alla più bella,  
Mia diletta villanella,  
Io ti porgo questi fior.  
Ma di lui più glorioso,  
Più di lui felice io sono,  
Poichè in premio del mio dono  
Ne riporto il tuo bel cor.

Bel. As the gay and gallant Paris  
Gave the apple to the most lovely,  
So to thee, most fair Adina,  
I present these flowers rare.  
Yet while happy, e'en as he, love,  
Fate more glory doth grant me, love,  
If, in pledge for this, my token,  
I away thy heart do bear.

Adi. *[Alle Donne.]* E modesto il signorino.

Adi. *[To the Girls.]* A mighty modest signor!

Gia. } Sì, davvero.

Gia. } Yes, truly so.

Nem. } (Oh! mio dispetto!)

Nem. } (Oh, my despair!)

Bel. Veggo chiaro in quel visino  
Ch'io fo breccia nel tuo petto.  
Non è cosa sorprendente;  
Son galante, son sergente;  
Non v'ha bella che resista  
Alla vista d'un cimiero;  
Cede a Marte, iddio guerriero,  
Fin la madre dell' Amor.  
E modesto!

Bel. I read in your bright eyes,  
That I have conquered your heart.  
This is not at all surprising—  
I am gallant, am a sergeant.  
There is no girl who can withstand  
The aspect of a soldier;  
Was not the mother of love  
Conquered by Mars, the god of battle?  
The modest man!

Adi. Sì, davvero.

Adi. Indeed is he!

Nem. *(Essa ride—oh! mio dolor!)*  
Bel. Or se m'ami, com'io t'amo,  
Che più tardi a render l'armi?  
Idol mio, capitoliamo:  
In qual dì vuoi tu sposarmi?

Nem. *(She laughs at me! Oh, torture!)*  
Bel. If thou lovest me as I love thee,

Adi. Signorino, io non ho fretta:  
Un tantin pensar ci vò.

Bel. Why not ground our arms instanter:  
Let capitulation free thee,  
Make thy conqueror thy slave.

Nem. *(Me infelice! s'ella accetta,  
Disperato io morirò.)*

Adi. Noble sergeant, a few days' leisure,  
To reflect, I humbly crave.

Nem. *(Ah, most unhappy! should she accept him,  
Naught is left me but the grave.)*

PIU TEMPO HO DIO—AH! WASTE NOT TIME. AIR. BELCORE.



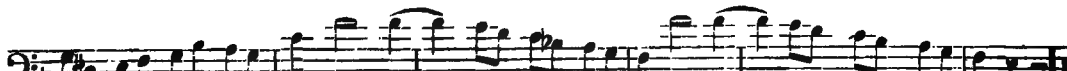
Più tem-po in-van non per-de-re, Vo-la-no i giorni e l'o-re: In guer-ra ed in a-  
Ah! waste not time so use-less-ly, He's ev-er on the wing, dear: In love or war, be



mo-re, E fal-lo l'in-du-giar. Al vin-ci-to-re ar-ren-di-ti, Da  
cer-tain, 'Tis speed does vict'ry bring. To the con-quer-or then yield..... thee, Take



me non puoi scap-par,—no, no; Al vin-ci-to-re ar-ren-di-ti, Da  
shel-ter 'neath a sol-dier's wing; To the con-quer-or then yield..... thee, Take



me non puoi scap-par,—no, no, non puoi scap-par,—no, no, non puoi scap-par.  
shel-ter 'neath a sol-dier's wing, shel-ter 'neath a soldier's wing, 'neath a sol-dier's wing.

**Ad.** Vedete di quest' nomini,  
Vedete un po' la boria !  
Già cantano vittoria  
Innanzi di pagnar.  
Non è, non è sì facile  
Adina a conquistar.

**Nem.** Un po' del suo corraggio  
Amor mi desse almeno !  
Direi siccome io peno,  
Pietà potrei trovar.  
Ma sono troppo timido,  
Ma non poss' io parlar.  
**Gia. }** (Davver, saria da ridere  
**Coro. }** Se Adina ci cascasse,  
Se tutti vendicasse  
Codesto militar !  
Sì, sì ; ma è volpe vecchia ;  
E a lei non si può far.)

**Bel.** Intanto, o mia ragazza,  
Occuperò la piazza.—Alcuni istanti  
Concedi a' miei guerrieri  
Al coperto posar.

**Adi.** Ben volentieri.  
Mi chiamo fortunata  
Di potervi offerir una bottiglia.  
**Bel.** Obligato. (Io son già della famiglia.)  
**Adi.** Voi ripigliar potete  
Gl' interrotti lavori. Il Sol declina.  
**Tutti.** Andiamo.  
[Partono Belcore, Gianetta, e il Coro.]

## SCENA III.—NEMORINO e ADINA.

**Nem.** Una parola, o Adina.  
**Adi.** L'usata seccatura !  
I soliti sospir ! Faresti meglio  
A recarti in città preaso tuo zio,  
Che si dice malato, e gravemente.

**Nem.** Il suo mal non è niente—appresso al mio.  
Partirmi non poss' io—  
Mille volte il tentai—

**Adi.** Ma s'egli more,  
E lascia crede un altro ?—

**Nem.** E che m'impor a ?  
**Adi.** Morrai di fame, e senza appoggio alcuno.  
**Nem.** O di fame o d'amor—per me è tutt' uno.  
**Adi.** Odimi. Tu sei buono,  
Modesto sei, nè al par di quel sergente  
Ti credi certo d'inspirarmi affetto ;  
Così ti parlo schietto,  
E ti dico che invano amor tu sperì,  
Che capricciosa io sono, e non v'ha brama,  
Che in me tosto non muoia appena è desta.

**Nem.** Oh ! Adina !—e perchè mai ?  
**Adi.** Bella richiesta !

**Adi.** These men, these men, how vain they are,  
How forward, how presuming !  
Ere one blow for victory struck,  
Their notes of triumph singing ;  
But Adina's not so easily caught  
In a wedding-ring.

**Nem.** If love would give me courage,  
I'd tell of all my torture,  
And then this fluttering bosom  
Might yet of victory sing ;  
But this poor heart's timidity  
My bark to wreck will bring  
(It truly would be laughable  
**Gia. }** If Adina should be caught, no  
**Cho. }** By this gallant son of Mars,  
Who conquers all he sees !  
It would be very laughable.  
But she, she's far too cunning,—  
He ne'er will victory sing.)

**Bel.** Meanwhile, my dear girl, allow my comrades, after the  
fatigue of their march, to take a little rest here,  
beneath these shady trees.

**Adi.** With the greatest pleasure ; and I shall be most happy  
in offering a bottle of wine to them.

**Bel.** Much obliged. (I see I am already one of the family !  
**Adi.** [To the Peasants.] The sun is setting, you may leave  
off working now.  
**Cho.** Let us go.  
[Exit Belcore, Gianetta, and Chorus]

## SCENE III.—NEMORINO and ADINA.

**Nem.** One word, dear Adina—  
**Adi.** The accustomed torment—the usual sighs ! Nemo-  
rino, it would be much better for you to go to town  
and see your uncle, who, it is reported, is seriously  
ill, than to waste your time here.

**Nem.** His illness is nothing compared to mine. I have  
tried many times to leave this place, but it's impos-  
sible.

**Adi.** But if he dies, and you lose the inheritance.

**Nem.** What do I care ?  
**Adi.** You will die of hunger.  
**Nem.** Whether I die of hunger or of love, it's all the same.  
**Adi.** Listen to me. You are good and modest. I do not  
believe you so vain as that sergeant ; and for that  
reason I speak to you plainly, and tell you, that it is  
useless to hope for love from me,—I cannot love  
you.

**Nem.** And why not ? Oh ! Adina !  
**Adi.** A pretty question, truly.

## CHIEDI ALL' AURA LUSINGHIERA—GO, DEMAND OF YON LIGHT ZEPHYR. ADINA.

Chie-di all' au - ra lu sin - ghie - ra, Per - chè vo la sen za  
Go, demand of yon light ze - phyr, Why it roams from flow'r to  
po - sa, Or sul gi - glio or sul - la ro - sa, Or sul.... pra-to or sul ru-see? Ti di -  
flow'r,..... Wand'ring on thro' storm and show'r, O'er mountain high, or shady grange? 'Twill re -



rà, che ein lei.... na-tu - ra, L'esser mo-bi - le e in-fe - del; è..... na - tura, e..... na  
ply, it is.... my nature Which incites me thus to change; 'Twill re - ply, it is..... my



tu - ra, l'es - ser mo - bi - le e in - fe..... del.  
na - ture which in - cites me thus, in - cites..... me thus to change.

*Nem.* Dunque io deggio ?  
*Adi.* All' amor mio  
Rinunziar, fuggir da me.  
*Nem.* Cara Adina!—non poss'io.  
*Adi.* Tu nol puoi? perchè?  
*Nem.* Perchè?  
Chiedi al rioperchè gemente  
Dalla balza ov' ebbe vita,  
Corre al mar che a sè l'invita,  
E nel mar sen va a morir :  
Ti dirà che lo strascina  
Un poter che non sa dir.  
*Adi.* Dunque vuoi?  
*Nem.* Morir com'esso,  
Ma morir seguendo te.  
*Adi.* Ama altrove: è a te concesso.  
*Nem.* Ah! possibile non è.  
*Adi.* Per guarir da tal pazzia,  
Chè è pazzia l'amor costante,  
Dèi seguir l'usanza mia,  
Ogni di cambiar d'amante.  
Come chiodo scaccia chiodo,  
Così amor discaccia amor.  
In tal guisa io rido e godo,  
In tal guisa ho sciolto il cor.  
*Nem.* Ah! te sola io vedo, io sento,  
Giorno e notte, in ogni oggetto:  
D'obbiarti invano io tento,  
Il tuo viso ho sculto in petto—  
Col cambiarsi qual tu fai,  
Può cambiarsi ogn' altro amor.  
Ma non può giammai,  
Il primiero uscir dal cor.

[Partono.]

SCENA IV.—Piazza nel Villaggio.—Osteria della Pernice da un lato.—Paesani che vanno e che vengono occupati in varie faccende. Odesi un suono di tromba: escono dalle case le Donne con curiosità: vengono quindi gli Uomini.

GIANETTA, FLORETTA, e Coro.

*Don.* Che vuol dire cotesta sonata ?  
*Uom.* La gran nuova! venite a vedere.  
*Don.* Cos'è stato ?  
*Uom.* In carrozza dorata  
È arrivato un signor forestiere.  
Se vedeste che nobil sembiante!  
Che vestito! che treno brillante!  
*Tutti.* Certo, certo egil e un gran personaggio,  
Un Barone, un Marchese in viaggio—  
Qualche Grande che corre la posta—  
Forse un Duca—fors' anche di più.  
Osservate—si avvanza—si accosta;  
Già i beretti, i cappelli giù, giù.

*Nem.* What remains, then ?  
*Adi.* This fruitless passion  
Renounce, and from me fly.  
*Nem.* Ah! I cannot, dear Adina.  
*Adi.* Thou canst not! and why? and why?  
*Nem.* Would thou know why?  
Go, demand of yon fair river  
Why parts it from its source and fountain,  
Coursing on through dale, down mountain,  
Till lost in the far distant sea.  
'Twill reply, some unknown power  
Still drives me on,—fate wills, so't must be  
*Adi.* Then thou wilt not—  
*Nem.* Like that fair river,  
Lost I'll be while following thee.  
*Adi.* Seek some other, with her forget me.  
*Nem.* Ah, no, no,—that ne'er can be.  
*Adi.* Wouldst thou cure this idle madness—  
For 'tis madness of constant love to think—  
Then like me, with mirth and gladness,  
Each hour you'd forge love's chain a link.  
As the night the day displaces,  
And in turn gives place to morn,  
So each fading elder passion  
Of its younger should be the dawn.  
*Nem.* Ah! night and day, in every object  
I do see and hear but thee, love;  
On this heart that form is graven,—  
I would not, if I could, be free, love.  
Other love, perchance, might waver,  
Thus repelled with mirth and scorn;  
But my true soul can ne'er be driven  
From the fond faith whereto 'tis born.

[Escono.]

SCENE IV.—A Square in the Village.—The Partridge Inn on one side.—Peasants pass in and out, as on business.—The sound of a trumpet heard, on which Women come from the houses, and Men stop on their way, to learn the cause.

Enter GIANETTA, FLORETTA, and Chorus.

*Wom.* What can mean  
Those strange sounds echoing near us?  
*Men.* Great news it is! Come, now, and look!  
*Wom.* What is't? what is't?  
Oh, what wonder, all wonders excelling!  
*Men.* In a carriage of gold,  
A traveller approaches our dwelling.  
Could you see what splendour surrounds him!  
Who'er he looks on, he straightway confounds him!  
*All.* He's a Baron, or Marquis, I think, boys,  
Off hats and he'll treat us to drink, boys!  
He's a Baron or Marquis, I'm sure, girls!  
Here's a chance, if you look but demure, girls!  
See, he approaches,  
How splendid his coach is!  
All in flowers of gold and of green,—  
Such an equipage never was seen!

SCENA V.—Il Dottore DULCAMARA sopra una carrozza in piedi.—Diero ad esso un servitore che suona la tromba.—Tutti i Paesani lo circondano.

*Dul.* Udite, udite, o rustici ;  
Attenti, non fiateate.  
Io già suppongo e imagino  
Che al par di me sappiate  
Ch' io sono quel gran medico  
Dottore enciclopedico,  
Chiamato Dulcamara,  
La cui virtù preclara,  
E i portenti infiniti  
Son noti in tutto il mondo—e in altri siti  
Benefattor degli uomini,  
Ripirator de' mali  
In pochi giorno io sgombero,  
Io spazzo gli spedali,  
E la salute a vendere  
Per tutto il mondo io vò  
Compratela, compratela,

[Mostrando una bottiglia]

Per poco io ve la do !  
E questo l' odontalgico  
Mirabile liquore  
Dei topi e delle cimici  
Possente distruttore,  
I cui certificati  
Autentici, bollati,  
Toccar vedere e leggere  
A chiaschedun farò.  
Per questo mio specifico  
Simpatico, prolifico  
Un uom settuagenario  
E valetudinario,  
Nonno di dieci bambini  
Ancorà diventò.  
Per questo 'Tocca e Sana,'  
In breve settimana  
Più d' un' afflitta vedova  
Di piangere cessò  
O voi matrone rigide,  
Ringiovanir bramate ?  
Le vostre rughe incommode  
Con esse cancellate.  
Volete voi donzelle  
Ben liscia aver la pelle !  
Voi giovani galanti  
Per sempre avere amanti ?  
Comprate il mio specifico,  
Per poco io ve lo do.  
Ei move i paralitici,  
Spedisce gli apoplectici ;  
Gli asmatici, gli asfitici,  
Gl' isterici, i diabetici ;  
Guarisce, timpanitidi,  
E scrofole e rachitidi,  
E fino il mal di fegato  
Che in moda diventò.  
Comprate il mio specifico,  
Per poco io ve lo do  
L' ho portato  
Da lontano  
Mi direte : q costa ?  
Quanto vale la bottiglia ?  
Cento scudi—trenta—venti—  
No !—nessuno si sgomenti.  
Per provarvi il mio contento  
Di sì amico accoglimento,  
Io vi voglio, d' buona gente,  
Uno scudo regalar.

SCENE V.—Enter Dr. DULCAMARA and Attendants, the former drawn on in a gilt chair, with papers and bottles in his hands, the latter sounding a trumpet.—The Peasants gather about them.

*Dul.* Give ear, now, ye rustic ones ;  
Attention now, and silence all !  
I think—yes—and imagine now,  
That all who stand before me now,  
Have oft heard of my wondrous fame.  
And understood my glorious name—  
The Italian Dulcamara,  
A doctor from Ferrara !  
And my wonderful renown  
Is known the wide world through,  
And—and—and elsewhere, too !  
Of all men, I am  
The greatest, wondrous benefactor :  
A doctor sans pareil.  
I sell the ' Magic Pain Extractor ;'  
I make the people happy all  
Where'er I deign to call.  
Come buy, come buy !

[Holding out a bottle]

Cheap you every one shall have it !  
The famous odontalgic is this—  
Truly, an admirable mixture !  
Which every sort of toothache cures,  
And ne'er was known to fail.  
Its infallible efficacy is corroborated,  
As each of you himself may testify,  
By certificates undoubted.  
By this invaluable specific,  
Sympathetic and prolific,  
An old man, of eighty years,  
Quickly changed was to a youth  
Of strong and active frame.  
By this magic ' Pain Extractor.'  
Many an afflicted widow  
Quickly of her tears was freed.  
And, oh ! all ye stately matrons,  
Wish you to be young again ?  
If so, take this wondrous balsam,  
And let your wrinkles disappear.  
Ye maidens, too, who, as I know,  
All like to have a snowy skin ;  
And young gallants, who wish to win  
Kind favour in their mistress' eyes—  
Come buy of me this great specific,  
Which to you all I cheap will sell.  
This cures the apoplectical,  
The asthmatical, the paralytical,  
The dropsical, the diuretical,—  
Consumption, deafness, too,  
The rickets, and the scrofula ;—  
All evils are at once upset  
By this new and fashionable mode.  
Come buy, come buy my grand specific !  
For a mere trifle you shall have it.  
Ten thousand miles or more,  
For you this mixture I have brought !  
You will wonder what the price is—  
One hundred dollars—thirty—twenty ?  
No !—I think you'll scarce believe me—  
But, to prove to you my friendship,  
I'm happy—yes, contented,  
That all these good folks around me  
For one dollar now shall have it.

*Coro.* Uno scudo ! veramente .  
*Dul.* Più brav' uom non si può dar.  
 Ecco qua : così stupendo,  
 Si balsamico elisir,  
 Tutta Europa sa ch' io vendo  
 Niente men di nove lire :  
 Ma siccome è pur palese,  
 Ch' io son nato nel paese,  
 Per tre lire a voi richiedo ;

*Cho.* For one dollar only ! Truly  
 The most liberal offer we e'er knew.  
*Dul.* Now, observe these pills tremendous,  
 Their cures have been stupendous !  
 And you scarcely need be told,  
 At four dollars they are sold.  
 But you know, my friends most dear  
 I was born among you here,  
 And you shall buy of me  
 This four-dollar box for three !

COSÌ CHIARO E COME IL SOLE—THUS, FOR CERTAIN, 'TIS MOST PLAIN, SIRS.

AIR. DULCAMARA.

Co - si chia-ro è co-me il so - le,.... Che a cia-scu - no che lo vuo - le; U - no scu - do  
 Thus, for cer-tain, 'tis most plain, sirs, That a dol-lar each will gain, sirs; And, my high re -  
 bel - lo e net - to, Io sac-coc-cia in fac - cio entrar; U - no scu - do bel - lo e net - to,  
 gard to show, On each that dol-lar I'll be - stow; And, my high re - gard to show, On  
 in sac-coc-cia, in sac - coc - - cia, fac - cio en-trar, in sac - coc - - cia fac - cio en - trar.  
 each that dol - lar, on each .... that dollar, on each that dol - lar I'll be - stow.

*Coro.* Ah ! di patria il caldo affetto.  
 Gran miracoli può far.  
 E verrissimo : porgete.  
 Oh ! il brav uom, dottor, che siete ;  
 Noi ci abbiam del vostro arrivo  
 Lungamente a ricordar.

*Cho.* But to serve my native country,  
 My profits thus I sacrifice.  
 This is right—he tells us truly :  
 Let's accept his liberal offer.  
 Oh ! most wise and wond'rous doctor,  
 Your arrival at this place  
 Will be very long remembered.

SCENA VI.—NEMORINO e DULCAMARA.

SCENE VI.—NEMORINO and DULCAMARA.

*Nem.* (Ardir. Ha forse il cielo  
 Mandato espressamente per mio bene  
 Quest' uom miracoloso nel villaggio.  
 Della scienza voglio far saggio.)  
 Dottore—perdonate—  
 E ver che possediate  
 Segreti portentosi ?  
*Dul.* Sorprendenti.  
 La mia saccoccia è di Pandora il vaso.  
*Nem.* Avreste voi—per caso—  
 La bevanda amorosa  
 Della Regina Isotta ?  
*Dul.* Ah !—che ?—che cosa ?  
 DUO.  
*Nem.* Voglio dire—lo stupendo  
 Elisir che desta amore—  
*Dul.* Ah ! si, si, capisco, intendo  
 Io ne son distillatore.  
*Nem.* E fia vero ?  
*Dul.* Se ne fa,  
 Gran consumo in quest età.  
*Nem.* Oh ! fortuna !—e ne vendete ?  
*Dul.* Ogni giorno, a tutto il mondo.  
*Nem.* E quale prezzo ne volete ?  
*Dul.* Poco—assai—ciò—secondo—  
*Nem.* Un zecchin—nal' altro ho qua—  
*Dul.* E la somma che ci va.  
*Nem.* Ah ! prendetelo, dottore.  
*Dul.* Ecco il magico liquore.

*Nem.* (Courage ! Heaven itself has, perhaps, sent this  
 miraculous doctor into our village, on purpose to  
 save me. I will make trial of his science.) Doc-  
 tor ! I beg your pardon—is it true that you are in  
 the possession of important secrets ?  
*Dul.* Most surprising ones. My box is like that of  
 Pandora !  
*Nem.* Have you, by good fortune, the amorous draught  
 of the Queen Isotta ?  
*Dul.* Ah !—the what ?—what is it ?  
 DUET.  
*Nem.* I mean to say—the miraculous elixir that can awaken  
 love.  
*Dul.* Oh ! yes, yes—I understand you now I am the  
 veritable compounder of it.  
*Nem.* Is it possible !  
*Dul.* I am the only man who can make it  
 It is in great demand.  
*Nem.* Oh ! happiness ! And do you sell it  
*Dul.* Daily, sir, to the whole world.  
*Nem.* And what do you charge for it ?  
*Dul.* Very little—that is according to—  
*Nem.* One piaster is all that I possess.  
*Dul.* That's exactly the price of it.  
*Nem.* Oh ! there, take it, doctor.  
*Dul.* Here, then, is the magic liquid

## OBBLIGATO!—THANK YOU KINDLY. DUET. NEMORINO and DULCAMEARA.

**NEM.**  
 Obb - li - ga to! obb - li - ga - to! Son fe - li - ce, son con - ten - to: E - li -  
 Thank you kind - ly! thank you kind - ly! Pleasure's ray beams bright be - fore me: Joy a

**DULO.**  
 Nel pa - e si che ho gi - ra - to— Più d'un gon-zo ho ri - tro - va - to; Nel pa  
 In my trav - els I've met mar - vels— Fools of ev' - ry sort and size; In my

se re di tal bon - tà, — Be - ne - det - to chi ti fa. Obb - li -  
 waits me, hope e - lates me, — All combines my plans to aid. Thank you

e - si che ho gi - ra - to— Più d'un-gon-zo ho ri - tro - va - to: Ma un eguale in ve - ri -  
 trav - els I've met mar vels— Fools of ev' - ry sort and size: But of all the mar'ous

ga - to! obb - li ga to! Son fe - li - ce, son be -  
 kind - ly! thank you kind - ly! Pleasure's ray beams bright be

tà, Non si tro - va non si dà; Non si tro - va, non si trova, non si tro - va, non si  
 fools, the biggest stands be - fore my eyes; But of all the mar'ous fools, the biggest stands be - fore my

a - to: E - li - si - re di tal bon - tà — Be - ne - det - to chi ti fa.  
 fore me: Joy a waits me. hope e - lates me, — All com - bine my plans to aid.

dà. No: un e - gua le non si dà; No, non si tro va non si dà!  
 eyes. Ay: but of all the mar'ous fools, The biggest stands be - fore my eyes!

**Nem.** Ehi!—Dottore—un momentino  
 In qual modo usar si puote?

**Dul.** Con riguardo, pian pianino  
 La bottiglia un po' si scote—  
 Poi si stura—ma si bada—  
 Che il vapor non se ne vada.  
 Quindi al labbro lo avvicini,  
 E lo bevi a centellini,  
 E l' effetto sorprendente  
 Non è tardi à conseguir.

**Nem.** Sul momento?

**Dul.** A dire il vero,  
 Necessario è un giorno intero  
 (Tanto tempo sufficiente  
 Per cavarmela e fuggir.)

**Nem.** E il sapore?

**Dul.** Egli è eccellente—  
 (E Bordò, non elisir.)

**Nem.** Obbligato, ah, sì, obbligato  
 Son felice, son rinato;  
 Elisir di tal punta,  
 Benedetto chi ti fa!

**Nem.** Eh! doctor, stop a moment. How am I to take this?

**Dul.** Shake the bottle a little, with great care, then open it—but beware that none of the vapour escapes; then put it to your mouth and drink it up, and the desired stupendous effect will be produced.

**Nem.** Immediately?

**Dul.** Not immediately: a whole day will be required, (That is time enough to enable me to pack up and be off.)

**Nem.** How does it taste?

**Dul.** Oh! excellent! (And so it ought—for it is Bordeaux wine.)

**Nem.** Thank you kindly—I'm obliged!  
 Happy me—how I'm revived  
 Elixir of heaven so magic,  
 Bless'd be he who makes it!



*Dul.* (Nei paesi che ho girato  
Piu d' un gonzo ho ritrovato ;  
Ma un eguale in verità  
Non ve n' è, non se ne dà.)  
Giovinotto! eh, eh!

*Nem.* Signore!

*Dul.* Sopra più—silenzio, sai?  
Oggidì spacciar l' amore  
E un affar geloso assai.  
Impacciar se ne portria,  
Un tantin l' autorità.

*Ven.* Ve ne do la fede mia,—  
Nè anche un' anima li saprà.

A 2.

*Lud.* Va, mortale avventurato,  
Un tesoro io t' ho donato :  
Tutto il sesso femminio  
Te doman sospirerà.  
(Ma doman di buon mattino  
Ben lontan sarò di qua.)

*Nem.* Ah, dottor, vi do parola,  
Ch' io berrò per una sola ;  
Nè per altra, e sia pur bella,  
Nè una stilla avanzerà.  
(Veramente amica stella  
Ha costui condotto qua.)

[*Dulcamara entra nell' ost.*

SCENA VII.—NEMORINO, *solar.*

*Nem.* Caro elisir! sei mio!  
Sì, tutto mio! Com' esser dee possente  
La tua virtù, se, non bevuto ancora,  
Di tanta gioja già mi colmi il petto!  
Ma perchè mai l' effetto  
Non ne poss' io vedere  
Prima che un giorno inter non sia trascorso!  
Bevasi! Oh! buono!—Oh! caro! un altro sorsò,  
Oh! quel di vena in vena  
Dolce calor mi scorre! Ah! forse anch' essa—  
Forse la fiamma istessa  
Incomincia a sentir. Certo la sente,  
Me l' annunzia la gioja e l' appetto  
Che in me si risvegliò tutto in un tratto.  
[*Siede sulla panca dell' osteria; si cava di sacoccia  
pane e frutti, e mangia cantando a gola piena.*  
La rà, la rà, la rà!

SCENA VIII.—ADINA e *atto.*

*Adi.* (Chi è quel matto!  
Traveggo, o è Nemorino?  
Così allegro e perchè?)  
*Nem.* (Diamine! è dessa—  
[*Si alza per correre a lei, ma si arresta.*  
Ma no—non ci appressiam. De' miei sospiri  
Non si stanchi per or. Tac' è—domani  
Adorar mi dovrà quel cor spietato.)  
*Adi.* (Non mi guarda neppur! com' è cambiato!)  
*Ven.* La rà, la rà, la larà!  
Larà, larà, larà.  
*Adi.* (Non so se è finta o vera  
La sua giocondità.)  
*Nem.* (Finora amor non sente.)  
*Adi.* (Vuol far l'indifferente.)

*Dul.* In my travels I've seen many  
Fools of every sort and size,  
But of all the fools the biggest  
Now he stands before n y eyes.  
Eh, young man? eh, eh!

*Nem.* Well, doctor!

*Dul.* Silence, silence, sir, I pray.  
Selling love in this queer fashion  
May no little trouble bring me.  
Discovered should it be this sale,  
They may put me in the gaol.

*Nem.* Silent as the grave I'll be,—  
They'll get no word or look from me.

DUET.

*Dul.* Go, and spend the day in pleasure,—  
I have given you a treasure—  
All the women will adore you,  
When to-morrow shall arrive.  
(But to-morrow, very early,  
I shall hence be far away.)

*Nem.* Ah! dear doctor, take my word for't,  
I the whole will surely drink;  
And for no one—e'en Adina's self,  
Shall a single drop be left.  
(Friendly powers, be thank'd for guiding  
This good doctor to my home.)

[*Exit Dulcamara, leaving Nemorino with the bottle in his hand.*

SCENE VII.—NEMORINO, *alone.*

*Nem.* Wonderful elixir! thou art mine—yes, all my own!  
Oh! why can I not enjoy its effects immediately!  
to-morrow, to-morrow! but now to the trial.  
[*Drinks and sings.*] 'Pon my word, very good indeed!  
[*Drinks again.*] Better and better! [*Drinks.*]  
The flavour is certainly most delicious. [*Drinks the remainder.*]  
There, that has certainly finished the business.  
What a wonderful fellow that Dulcamara must be!  
I feel its effects already—the blood courses through my veins with redoubled fervour, and inspires me with an ardour and confidence I never felt before.  
How powerful must be its virtue to work so surprising a change, almost on the instant!  
[*He sits down, takes some bread and fruit from his pocket, eats and sings with his mouth full.*  
La, ra, la, ra!

SCENE VIII.—ADINA and the same.

*Adi.* Who is this idiot? Do I dream? or is it indeed  
Nemorino, thus acting the fool?

*Nem.* (Bless me, there she is.  
[*He runs towards her, but stops suddenly.*  
But no, I will not go to her: my sighs are no longer tiresome to her; I will be silent, for to-morrow her proud heart must succumb to me.)

*Adi.* He does not even look at me: what a change is this?

*Nem.* Lara, lara, la, lara!  
Lara, lara, lara!

*Adi.* (I should like to know whether this mirth is true or only pretended.)

*Nem.* (She does not appear to love me yet.)

*Adi.* (Oh! this indifference must be all assumed.)

ESALTI PUR LA BARBARA.—THO' NOW TH' EXULTING CRUEL ONE. ADINA and NEMORINO.

NEM.



E - sal - ti pur la bar - ba - rà per po - co al - le mie pe - ne! Do - ma - ni av - via - no  
Tho' now th' exult - ing cru - el one can thus de - ride my bit - ter pain, To - morrow o'er her

ter mi-ne, do-ma-ni m'a-me-rà la barba-ra, do-ma-ni m'a-me-  
heart I reign, to-mor-row o'er her heart I reign,.... to-mor-row she is

**ADINA.**

Spez-zar vor-ria lo sto-li-do get-tar le sue ca-te-ne, mo  
By love enthral'l'd, he tries in vain con-tent and glad-ness thus to feign; but

ra, si m'a-mo-rà. E sul-ti  
mine, to-mor-row she's mine. Tho' now th' ex-

gra-vi più del so-li-to pe-sar le sen-ti-rà lo sto-li-do pe-sar..... le..... sen-ti-  
insult ne'er can break the chain, nor thus all hops resign, nor thus all hope re-sign,..... all..... hope.... re-

pur per-fi-da do-ma-ni m'a-me-ra, la per-fi-da,  
ulting cru-el one can thus de-ride my pain, the cru-el one,

ra, Spez-zar..... vor-ria lo sto-li-do get-tar.... la sue ca-  
sign, By love..... en-thral'l'd he tries in vain, con-tent.... and glad-ness

E sul.... ti pur la bar-bara per po-co al-le mie pe-ne, per  
Tho' now th' exult-ing cru-el one can thus..... de-ride my bitter pain, can

te-ne le sue ca-te-ne; ma gra-vi..... più del.... so-li-to pe-  
thus.... to feign, yes thus to feign; but in sult.... ne'er can.... break the chain, nor.....

po-co al-le mie pe-ne, do-ma-ni a-vran-no ter-mi-ne do-  
thus..... de-ride my bitter pain, to-mor-row o'er her heart I reign, o'er her

sar le sen-ti-rà, pe-sar..... le Sì, sì, sì, pe-sar le sen-ti-  
thus all hope re-sign, all hops..... re-sign, No, no, no, nor thus all hope re-

ma ni m'a-me-rà, do-ma-ni,  
heart, her heart, yes, o'er her heart I reign,

Sì, sì, sì do-ma-ni m'a-me-  
Yes, to-mor-row o'er her heart I

*ra*, la *pe* - *sa* - *re*, *si* più *gravi* an - *cor* le *sen* *ti* - *ra*.  
*sign*, *all hope* *re-sign*, *nor thus all hope, thus all hope* *re-sign*.

*ra*, la *per* - *da*, *Si*, *si*, *si*, *do* - *ma* - *ni* *m'a* *me-ra*.  
*reign, her heart I reign,* *Yes, to - mor-row o'er her heart* *I reign.*

*Nem.* La *ra*, la *ra* !  
*Adi.* Bravissimo ! [*Avvicinandosi a lui.*]  
*Nem.* La lezione ti giova.  
*Nem.* E ver : la metto in opera  
 Così, per una prova.  
*Adi.* Dunque il soffrir primiero ?  
*Nem.* Dimenticarlo io spero.  
*Adi.* Dunque l' antico fuoco ?  
*Nem.* Si estinguerà fra poco.  
 Ancora un giorno solo,  
 E il core guarirà.  
*Adi.* Davver ! me ne consolo—  
 Ma pure—si vedrà.  
*Nem.* (Esulti per la barbara  
 Per poco alle mie pene !  
 Domani avranno termine,  
 Domani mi amerà.)  
*A 4.* (Spezzar vorria lo stolido  
 Gettar le sue catene ;  
 Ma gravi più del solito  
 Pesar le sentirà.)

*Nem.* La *ra*, la *ra* !  
*Adi.* Bravissimo ! [*Going up to her*]  
*Nem.* My lesson has been useful.  
*Nem.* Oh, very ! and the fact is  
 I'm putting it in practice.  
*Adi.* Then all your former vows—  
*Nem.* Were made but to be broken !  
*Adi.* The ancient flame of which you spoke—  
*Nem.* Is already turned to smoke :  
 To-morrow, too, I hope to be  
 Once more heart-whole and free !  
*Adi.* Indeed ! I'm glad to hear it !  
 But to-morrow we shall see.  
*Nem.* (Though now the proud and cruel girl  
 Exults in the chains that bind me,  
 To-morrow, sure, of that proud heart  
 The happy lord will find me.)  
*Adi.* (Vainly does the fool thus think  
 His chains to sever :  
 For heavier yet than ever  
 He shall to-morrow find them.)

SCENE IX.—BELCORE *di dentro*, indi in *iscena*, e *detti*.

SCENE IX.—BELCORE, *entering from within*, and *the others*.

*Bel.* [*Di dentro.*]  
 Tran tran, tran tran, tran tran !  
 In guerra ed in amore  
 L' assedio annoja e stanca.  
*Adi.* (A tempo vien Belcore.)  
*Nem.* (E qua quel seccator.)  
*Bel.* [*Entrando.*] Io vado all' arma bianca  
 In guerra ed in amor.  
*Adi.* Ebben, gentil sergente,  
 La piazza vi è piaciuta ?  
*Bel.* Difesa à bravamente,  
 E invano ell' è battuta.  
*Adi.* E non vi dice il core  
 Che presto cederà ?  
*Bel.* Ah ! lo volesse amore !  
*Adi.* Vedrete che vorrà.  
*Bel.* Quando ? saria possibile !  
*Nem.* (A mio dispetto io tremo.)  
*Bel.* Favella, o mio bell' angelo  
 Quando ci sposeremo ?  
*Adi.* Prestissimo.  
*Nem.* (Che sento ?)  
*Bel.* Ma quando ?  
*Adi.* Fra sei di. [*Guardando Nemorino.*]  
*Bel.* Oh ! gioja ! son contento. [*Ritendo.*]  
*Nem.* Ah ! ah ! va ben così

A 3.

*Bel.* (Che cosa trova a ridere  
 Cotesto scimunito ?)  
 Or or lo piglio a scoppole  
 Se non va via di qua.)

*Bel.* [*Singing at side.*]  
 Tran, tran, tran, tran, tran, tran !  
 In love, boys, as in war,  
 A siege is wondrous trying.  
*Adi.* (He comes most opportunely.)  
*Nem.* (That pest here again !)  
*Bel.* [*Entering.*] While both keen blades require  
 Without a speck or flaw.  
*Adi.* How now, most val'rous sergente.  
 When will the siege be ended ?  
*Bel.* Alas ! in vain I lay before  
 A place so well defended !  
*Adi.* Does not your heart inform you  
 That soon the place will fall ?  
*Bel.* Ah ! if I dare imagine—  
*Adi.* Courage ! you'll batter down the wall !  
*Bel.* But when ? Oh ! is it possible ?  
*Nem.* (In spite of myself, I tremble !)  
*Bel.* Then, love, pray name our wedding-day  
 When shall it be ?  
*Adi.* Very shortly.  
*Nem.* (What do I hear ?)  
*Bel.* But the day ?  
*Adi.* Six days hence. [*Observing Nemorino*]  
*Bel.* Oh, what rapture fills my bosom !  
*Nem.* Ah ! ah ! be not so sure of that. [*Laughing*]  

TRIO.

*Bel.* (I wonder what he's laughing at,  
 The stupid ignoramus !  
 I certainly shall punch his head,  
 Unless he march away.)

**Adi.** (L' pòu si licito ed ilare  
Sentir che mi marito!  
Non posso più nascondere  
La rabbia che mi fa.)  
**Nem.** (Gradasso! ei già s'immagina  
Toccar il ciel col dito:  
Ma tesa è già la trappola,  
Doman se ne avvedrà.)

SCENA X.—Suona il tamburo: esce GIANETTA con le contabine, indi accorano i Soldati di BELCORE.

**Gia.** Signor Sergente, Signor Sergente,  
Di voi richiede la vostra gente.  
**Bel.** Son qua: che è stato? perchè tal fretta?

CORI—del Soldati.

Son due minuti che una staffetta  
Non so qual ordine per voi recò.

**Bel.** [*Leggendo.*]  
Il Capitano—ah! ah! va bene.  
Su, camerata: partir conviene.  
**Cori.** Partire! e quando?

**Bel.** Doman mattina.

**Cori.** O Ciel, sì presto!

**Nem.** (Afflitta è Adina.)

**Bel.** Espresso è l'ordine—che dir non so.

**Cori.** Maledettissima combinazione!

Cambiar sì spesso di guarnigione!

Dove le  
gli amanti abbandonar.

[*A Adina.*]

**Bel.** Espresso è l'ordine—non so che far.

Carino, udisti? domani addio!

Almen ricordati dell' amor mio.

**Nem.** (Sì, sì, domani ne udrai la nuova.)

**Adi.** Di mia costanza ti darò prova.

La mia promessa rammenterò.

**Nem.** (Sì, sì, domani te lo dirò.)

**Bel.** Se a manteuerla tu sei disposta,

Chè non anticipi? che mai ti costa?

F'in da quest' oggi non puoi sposarmi?

**Nem.** (F'in da quest' oggi!)

**Adi.** [*Observando Nemorino.*] (Sì turba, parmi.)

Ebben; quest' oggi—

**Nem.** Quest' oggi, dici? Quest' oggi! o Adina.

**Adi.** E perchè no?

**Nem.** Aspetta almeno fin domattina.

**Bel.** E tu che c' entri? vediamo un pò.

**Nem.** } Adina, credimi, te ne scongiuro—

**Coro.** } Non puoi sposarlo—te ne assicuro—

Aspetta ancora—un giorno appena—

Un breve giorno—io so perchè.

Domani, o cara, ne avresti pena,

Te ne dorresti al par di me.

**Bel.** Il ciel ringrazia, o babbaino,

Che matto, o preso tu sei dal vino!

Ti avrei strozzato, ridotto in brani,

Se in questo istante tu fossi in te.

In fin ch' io tengo a fren le mani,

Va via, buffone, ti ascondi a me

**Adi.** Lo compatite, egli è un ragazzo:

Un malaccorto, un mezzo pazzo:

Sì è fitto in capo ch' io debba amarlo,

Perch' ei delira d' amor per me.

(Vo' vendicarmi, vo' tormentarlo,

Vo' che pentito mi cada al piè.)

**Gia.** } Vedete un poco quel semplicione.

**Cori.** } Ha pur la strana presunzione.

Ei pensa farla ad un sergente,

**Adi.** (I can no longer hide my rage!  
That he, but now my abject slav  
When hearing that I soon shall d,  
Is yet so blithe and gay!)

**Nem.** (He thinks himself a conqueror,  
This man of war, so valorous;  
To-morrow he will hide his head,  
Though he thus exults to-day.)

SCENE X.—*Drum heard.* GIANETTA, attended by the Country People, enters, and then the Soldiers of Belcore

**Gia.** Oh, Mr. Sergeant, Mr. Sergeant,  
Your soldiers seek you through the village.

**Bel.** I am here, now: what's the matter?

CHORUS—of Soldiers.

An hour ago, sir, was left below, sir,  
This despatch, directed, sir, to you.

**Bel.** [*Reading.*]  
'Tis from the Captain—ah! ah! 'tis well!  
Comrades, prepare: we change our quarters.

**Cho.** Are we to change? and when?

**Bel.** To-morrow morning

**Cho.** Oh, Heavens! so soon!

**Nem.** (It afflicts Adina.)

**Bel.** Thus runs the order—'tis useless to repine.

**Cho.** Most miserable condition!

'Tis thus the garrison is always changing,

And thus our lovers all we lose.

**Bel.** The order is positive—what to do I know not!

Dearest, have you heard? To-morrow we part!  
My true love you'll at least remember.

**Nem.** (Ay, ay! to-morrow you'll hear all about it.)

**Adi.** I shall be faithful—to that I pledge myself:

On my promise you may safe rely.

**Nem.** (Ay, ay! to-morrow you'll know all about it.)

**Bel.** If to be constant you are disposed, love,

Why not our nuptials anticipate?

If in a week, love, why not to-day?

**Nem.** (To-day, does he say?)

**Adi.** [*Scrutinizing Nemorino.*] (He seems disturbed.)

Very well; to-day be it.

**Nem.** Not to-day! oh, Adina,

Say not to-day!

**Adi.** And pray, sir, why not?

**Nem.** Ah! at least wait till to-morrow!

**Bel.** To-day or to-morrow, how concerns it you?

**Nem.** } Adina, credit me, I do entreat thee—

**Cho.** } Thou canst not wed him—I tell thee truly.

I conjure thee, till to-morrow wait!

But one short day, love, but one short day!

The future, dearest, thou'lt spend in sorrow,

If to my suit, love, thou now say'st nay.

**Bel.** Thank Heaven, thou most consummate donkey,

Thou noodle, that naught but contempt exciteh,

If you hadst brains, to the winds I'd scatter 'em—

But when did an ass do aught but bray!

As I'm a soldier, I'll crack your crown, sir,

If here, you scoundrel, you dare to stay.

**Adi.** Oh, pray, excuse him! he's young and foolish,

A silly peasant, half mad with passion,

Whom I this very morn discarded;

So, no notice take of him, I pray.

(Revenge is pleasant: I'll now torment him,

Till he, repenting, shall mercy pray.)

**Gia.** } Was ever seen such strange presumption?

**Cho.** } The fair Adina for him, forsooth!

The sergeant here, without an equal!

A un uom di mondo, cui par non è.  
 Oh! si per bacco, è veramente  
 La bella Adina boccon per te!  
**Adi.** [*Con risoluzione.*] Andiamo, Belcore,  
 Si avverta il Notaro.  
**Nem.** [*Smanioso.*] Dottore! dottore! dottore!  
 Soccorso! riparo!  
**Gia.** } E matto davvero!  
**Cori.** }  
**Adi.** (Me l' hai da pagar.) [*A Peasani.*]  
 A lieto convito, amici, v' invito.  
**Bel.** Giannetta, ragazze, vi aspetto a ballar.  
**Gia.** } Un ballo, un banchetto!  
**Cori.** } Chi può ricusar?

This foolish fellow would fain o' twit him;—  
 Fight with a soldier! why, we'd pit him  
 'Gainst great Mars, in such a fray.  
**Adi.** [*Resolutely.*] Now quickly, Belcore,  
 Let the Notary be sent for.  
**Nem.** [*Frantically.*]  
 Oh doctor, oh doctor, assist me!—help, help!  
**Gia.** } He's mad, sirs! how sad, sirs!  
**Cho.** }  
**Adi.** (In his own coin I pay.) [*To Peasantry*]  
 I know 'twill delight you, and therefore invite you  
**Bel.** To a ball and banquet, on this happy day.  
**Gia.** } A ball and banquet!  
**Cho.** } Who can decline them?

FRA LIETI CONCENTI.—THESE MOMENTS ENTRANCING.

Fra lie - ti con - cen ti, gio con - da bri ga - ta, vo -  
 These mo - ments en - tranc ing, such hap - pi - ness bring - ing, en -  
 glia - mo con - ten - te pas - sar.... la gior - na - ta: pre - sen - to al - la  
 joy.... them with danc - ing, with feast - ing, with sing - ing; from love's cup of  
 fe - sta, a - mo re sa va, Ei per de la te sta da  
 pleas - ure we'll glad - den the hours, And fill..... up its meas - ure with  
 ri - der mi fa, ah, ah, ah, ah, da ri - der mi fa, ah, ah, ah,  
 joy..... and with flow'rs, with joy, with joy, with joy and with flow'rs. with joy, with  
 ah, da ri - der mi fa. Ei per de la te - sta ei per - de la te - sta da ri - der - mi  
 joy, with joy and with flow'rs, And fill up its measure, and fill up its measure with joy and with  
 fa.... ei, per - de la tes ta, ei, per - de la tes - ta, da ri der - mi fa.  
 flow'rs, and fill up its meas - ure, and fill up its meas - ure, with joy and with flow'rs.

**Nem.** Mi sprezza il sergente, mi burla l' ingrato,  
 Zimbello alla gente—mi fa la spietata.  
 L' oppresso mia core—più speme non ha.  
 Dottore! dottore! soccorso! pietà!

**Nem.** The sergeant is sneering, Adina derides me,  
 The peasants are jeering; but, whate'er betides me,  
 I care not—my prospect's all darkness and night.  
 Oh, doctor, your nostrum has ruin'd me quite!

[*Adina dà la mano a Belcore, e si avvia con esso.*  
 Raddoppiano le smanie di Nemorino: gli astanti lo  
 dilleggiano

[*Adina, in a coquettish manner, gives her hand to Belcore.*  
 Nemorino is pushed about by all the Characters, and  
 then runs out, in a fit of distraction, amid jeers and  
 laughter, as the curtain falls.

## ATTO II.

SCENA I.—*Interno della Fattoria d' Adina.*—ADINA, BELCORE, DULCAMARA, GIANETTA, seduti a tavola.—  
Gli Abitanti del Villaggio in piedi bevendo e cantando.

## CHORUS.

Cantiamo, facciam brindisi  
A sposi così amabili.  
Per lor sianl unghi e stabili  
I giorni del piacer.

*Bel.* Per me 'l amore e il vino  
Due numi ognor saranno  
Compensan d' ogni affanno  
La donna ed il bicchier.

*Adi.* (Ci fosse Nemorino!  
Me la vorrei goder.)

*Coro.* Cantiamo, facciam brindisi, etc.

*Dul.* Poichè cantar vi alletta,  
Uditemi, signori. Ho qua una canzonetta  
Di fresco data fuori, vivace, grazioso  
Che gusto vi può dar; purchè la bella sposa  
Mi voglia secondar.

*Tutti.* Sì, sì, l' avremo cara:  
Dev' esser cosa rara,  
Se il grande Dulcamara  
È giunta a contentar.

*Dul.* [*Cava di saccoccia alcuni librettini, e ne dà uno ad Adi.*]  
La Nina Gondoliera.  
E il Senator Tredenti.  
Barcaruola à due voci.—Attenti.

*Tutti.* Attenti.

## ACT II.

SCENE I.—*The Interior of Adina's Farm.*—*On one side a table laid, at which are seated ADINA, BELCORE, DULCAMARA, GIANETTA.*—*Around are Country People, drinking and singing.*

## CHORUS.

Let us sing, boys, and drink, boys,  
To the health of the happy pair!  
To them may pleasure, without measure,  
Long and constant be!

*Bel.* By me will love and wine  
Evermore be held divine:  
The cure for all our pains  
Be wine and pretty faces.

*Adi.* (What can have got Nemorino!  
I wish I could see him here.)

*Cho.* Let us sing, boys, and drink, boys, &c.

*Dul.* As you delight in singing, listen, friends, to me. I have here a little song—the last that has come out. It is replete with sprightliness and grace, and is sure to please you if the fair bride will join me in singing it.

*All.* Yes, yes—we shall be delighted. It must be very clever to have pleased the learned Dulcamara!

*Dul.* [*Drawing the parts from his pocket, and handing one to Adina.*] It is entitled 'Nina the Boatwoman, and Tredenti the Senator,' a barcarole for two voices. Now attend.

*Tutti.* We attend.

## IO SON RICCO—I HAVE RICHES. DUET. DULCAMARA and ADINA.

Io son ric-co, e tu sei bel-la; Io du-ca-ti, e vezzi hai tu: Per-chè a me sa-rai ru-  
I have rich-es, thou hast beau-ty; I have gold, and thou hast charms: Fly, then, dear de-light ful

*ADINA.*  
bel-la, Ni-na mia, che vuol di più? Qual o-nore!—un se-na-to-re Me d'a-  
Ni-na, To thy fond a-dor-er's arms! What an hon-our!—a di-rec-tor Doth my

*DUL.*  
mo-re sup-plicar! Ma mo-de-sta gon-dolie-ra, Un par mio mi vo' spo-sar. I - dol  
husband sue to be! But my heart goes with my hand, sir, Or no marriage e'er for me. Love - ly

*ADINA.*  
mio, non più ri-gor: Fa fe-li-ce un se-na-tor. Ex-cel-lenza, troppo onor, Io non merto un se-na-tor.  
girl, behold your slave; At your feet I answer crave. Ah, you're far too old ana grave, E'er to be a young girl's slave.

## STROFA II.

*Dul.* Adorata Barcaruola,  
Prendi l' oro e lascia amor,  
Lieve è questo, e lieve vola,  
Pesa quello, e resta ognor.

*Adi.* Quale onore!—Un Senatore  
Me d' amore—supplicar!  
Ma Zanetto—è giovinetto,  
Ei mi piace, e il vo' sposar.

## SECOND VERSE.

*Dul.* Most ador'd and beauteous creature,  
Riches cleanse us from all stains;  
Love is light, while gold is heavy,—  
This takes wing while that remains.

*Adi.* What an honour!—a director  
Doth my husband sue to be!  
But my heart goes with my hand, sir,  
And I am younger far than thee.

*Dul.* Idol mio non più rigor ;  
Fa felice un Senator.  
*Adi.* Eccellenza ! troppo onor.  
Io non merito un Senator.  
*Tutti.* Bravo, bravo, Dulcamara !  
La canzone è cosa rara.  
Sceglie meglio non può certo  
Il più esperto cantator.  
*Dul.* Il Dottore Dulcamara  
In ogni arte è professor.

*Viene un Notaro.*

*Bel.* Silenzio !—E qua il Notaro,  
Che viene a compier l'atto  
Di mia felicità.  
*Tutti.* Sia il ben venuto !  
*Dul.* T'abbraccio, e ti saluto,  
O medico d' Amore, spezial d' Imene.  
(Giunto è il Notaro, e Nemorino non viene !)  
*Adi.* Andiam, mia bella Venere—  
*Bel.* Ma in quelle luci tenere  
Qual veggio nuvoletto ?  
*Adi.* Non è niente. (S' egli non è presente,  
Compita non mi par la mia vendetta.)  
*Bel.* Andiamo a segnar l'atto : il tempo affrettà.  
*Tutti.* Cantiamo ancora un brindisi  
A sposer così amabili :  
Per lor sian lunghi e stabili  
I giorni del piacer.

*Partono tutti. Dulcamara ritorna indietro, e si rimetta a tavola.*

SCENA II.—DULCAMARA, indi NEMORINO.

*Dul.* Le feste nuziale  
Son paicevoli assai ; ma quel che in esse  
Mi dà maggior diletto  
È l'amabile vista del banchetto.  
*Nem.* Ho veduto il Notaro : *[Sopra pensare.]*  
Sì, l'ho veduto—Non v'ha più speranza,  
Nemorino, per te ; spezzato ho il core.  
*Dul.* *[Dentando fra i denti.]*  
Idol mio non più rigor ;  
Fa felice un Senator.  
*Nem.* Voi qui, Dottore !  
*Dul.* Sì, m'han voluto a pranzo  
Questi amabili sposi, e mi diverto  
Con questi avanzi.  
*Nem.* Ed io son disperato !  
Fuori di me son io. Dottore, ho d'uopo  
D'essere amato—prima di domani—  
Adesso—su du più.  
*Dul.* *[Salza.]* *[Aspetto, è matto !]*  
Recipe l'elisir, e il colpo è fatto.  
*Nem.* E veramente amato  
Sarò da lei ?—  
*Dul.* Da tutte : io tel prometto.  
Se anticipar l'effetto  
Dell'elisir tu vuoi, bevine tosto  
Un'altra dose. (Io parto fra mess'ora.)  
*Men.* Caro dottor, una bottiglia ancora.  
*Dul.* Ben volontier. Mi piace  
Giovare a' bisognosi. Hai tu danaro ?  
*Nem.* Ah ! non ne ho più.  
*Dul.* Mio caro,  
La cosa cambia aspetto. A me verrai  
Subito che ne avrai. Vieni a trovarmi.  
Qui presso, alla Pernice.  
Ci hai tempo un quarto d'ora.

*Dul.* Dearest idol, relax your rigour.  
And happy make your senator.  
*Adi.* Excellent sir, too much honour  
Is your proffer'd love for me.  
*Cho.* Bravo, bravo ! Dulcamara,—  
'Tis a most amusing song, sir ;  
Taste and style to you belong, sir,  
In no very small degree.  
*Dul.* Yes, myself I flatter, sirs,  
That taste and style pertain to me.

*Enter Notary.*

*Bel.* Silence, I say !—Here comes the Notary, to accomplish my felicity.  
*All.* And right welcome he is.  
*Dul.* I embrace—I salute you, oh physician of love—  
apothecary of Hymen.  
*Adi.* (The Notary arrived, and yet Nemorino comes not !)  
*Bel.* Come, my lovely little Venus, let no clouds obscure  
the lustre of those eyes. What has vexed you ?  
*Adi.* Nothing of consequence. (If he be not present, my  
vengeance will be incomplete.)  
*Bel.* Come, let us sign the deed : time passes on.  
*All.* Let us sing and pass another toast in honour of the  
loving pair ;—may their days of wedded love be  
everlasting.  
*[Exeunt all but Dulcamara, who remains at the table, eating and drinking.]*

SCENE II.—DULCAMARA, then NEMORINO.

*Dul.* Nuptial festivals are agreeable enough ; but the best  
part of the ceremonial, to my mind, is the banquet.  
*Nem.* *[Abstractedly.]* I saw the Notary—yes, with my own  
eyes I saw him !—There is no more hope for thee,  
Nemorino. Oh, my heart is breaking.  
*Dul.* *[Singing between his teeth.]*  
Dearest girl, relax your rigour,  
And happy make the Senator.  
*Nem.* Is it you I see, doctor ?  
*Dul.* Yes, the amiable new-married pair invited me to their  
feast, and I am testifying my respect for them by  
disposing of its remains.  
*Nem.* I am desperate—I am mad, doctor. Where's the  
use of being loved to-morrow by one who is to be  
wedded to-day. I want to be loved now, instantly.  
*Dul.* *[Rising.]* (By Heavens, he's mad !) Take another  
dose of the elixir, and the thing is done.  
*Nem.* And in truth, now—tell me before I do it—shall I  
really be loved !  
*Dul.* Undoubtedly : that I promise you. If you would  
anticipate the effect of the magic elixir, you have  
only to take another dose. (I go in half an  
hour.)  
*Nem.* Ah ! my dear doctor, give me another bottle directly.  
*Dul.* With all my heart. Nothing is so delightful to me  
as to be of service to the unfortunate. How much  
money have you ?  
*Nem.* Ah, me ! I have not a penny left.  
*Dul.* No money left ! That altogether changes the aspect  
of affairs. Come to me as soon as you have pro-  
cured some. I shall be close by—at the Partridge  
Inn. You have a quarter of an hour before you  
yet. *[Exit.]*

SCENA III.—NEMORINO, *indi* BELCORE.

*Nem.* [*Si gettar sopra una panca.*]  
Oh! me infelice!

*Bel.* (La donna è un animale  
Stravagante davvero. Adina m'ama,  
Di sposarmi è contenta, differire  
Pur vuol fino a sta sera!)

*Nem.* (Ecco il rivale!  
Mi spezzerai la testa di mia mano.)

*Bel.* (Ebbene! che cos' ha questo baggiano!  
Ehi, ehi, quel giovinotto!  
Cos' hai che ti disperì?)

*Nem.* Io mi dispero—  
Perchè non ho denaro—e non so come,  
Non so dove trovarne.

*Bel.* Eh! scimunito!  
Se danari non hai,  
Fatti soldato—e venti scudi avrai.  
Venti scudi!

*Nem.* E ben sonanti.

*Bel.* Quando?—adesso?

*Nem.* Sul momento.

*Bel.* (Che far deggio.)  
E coi contanti,  
Gloria e onore al reggimento.

*Nem.* Ah! non è l'ambizione, che seduce questo con.

*Bel.* Se è l' amore, in guarnigione  
Non ti può mancar l' amor.

## DUETTO.

*Nem.* (Ai perigli della guerra  
Io so ben che esposto sono;  
Che doman la patria terra,  
Zio, congiunti, ahimè, abbandonò—  
Mar so pur, che fuor di questa,  
Altra strada a me non resta  
Per poter del cor d' Adina  
Un sol giorno trionfar.  
Ah! chi un giorno ottiene Adina  
Fin la vita può lasciar.)

*Bel.* Del tamburo al suon vivace,  
Tra le file e le bandiere,  
Aggirarsi amor si piace  
Con le vispe vivandiere:  
Sempre lieto, sempre gaio  
Ha di belle un centinaio,  
Di costanza non s' annoia,  
Non si perde a sospirar.  
Credi a me: la vera gioia  
Accompagna il militar.  
Venti scudi!

*Nem.* Su due piedi.

*Bel.* Ebben, vada. Li prepara  
Ma la carta che tu vedi  
Pria di tutto dêi segnâr.  
Qua una croce.

[*Nemorino segna rapidamente e prende la borsa.*]

*Nem.* (Dulcamara,  
Volo tosto a ricercar.)

*Bel.* Qua la mano, giovinotto,  
Dell' acquisto mi consolo:  
In complesso, sopra e sotto  
Tu mi sembì un buon figliuolo.  
Sarai presto caporale,  
Se me prendi ad esemplar.  
Ho ingaggiato il mio rivale,  
Anche questa è da contar, sì;  
*Nem.* Ah! non sai chi mi ha ridotto  
A tal passo, a tal partito:  
Tu non sai qual cor sta sotto

SCENE III.—NEMORINO, *and afterwards* BELCORE

*Nem.* [*Casting himself on to a seat.*] Oh, most unfortunate  
am I!

*Bel.* (What an incomprehensible being is woman! Adina  
loves me, that is evident enough,—wishes to be  
married to me, and yet insists on deferring the  
nuptials till to-night.)

*Nem.* (Oh, there is my rival! How I should like to punch  
his head with this fist of mine!)

*Bel.* (Oh, there sits that stupid country clown.) Eh, eh,  
young man, what ails you, that you look so wo-  
begone?

*Nem.* I am in despair, because I am in immediate want of  
money—I have occasion for a crown, have not a  
shilling, and do not know how to procure one.

*Bel.* Oh, simpleton, if you want money, it is easy enough  
to get it by enlisting as a soldier. Then you will  
have twenty crowns.

*Nem.* Twenty crowns!

*Bel.* And good ones, too.

*Nem.* When? on the instant?

*Bel.* This very minute.

*Nem.* (What shall I do?)

*Bel.* And, besides the money, you will get glory and pro-  
motion in the regiment.

*Nem.* Ah! 'tis not ambition that seduces this heart.

*Bel.* If 'tis love, in garrison the soldier ne'er need fail  
in love.

## DUET

*Nem.* (I know full well that the path of war  
Ever teems with fearful dangers;  
That, to-morrow, for strangers I abandon  
My home, country, friends, relations—  
But no other path is left me  
To secure Adina's heart.  
And, oh! what rapture, unexamp'd,  
To say I triumph ere I part!  
He who Adina once has gain'd,  
Afterwards may die content.)

*Bel.* At the drum's enlivening roll,  
Whilst flaunting banners grace the line,  
Love is pleased to wander round:  
'Midst the girls who sell provisions,  
Always joyful, always gay,  
Thou wilt find a hundred beauties.  
Nor, by constancy if ennu'd,  
Need thou waste much time in wooing.  
Trust to me, there's no deight  
To match the soldier's day and night.

*Nem.* Twenty good crowns?

*Bel.* Paid down this instant

*Nem.* Well, agreed. Hand them over.

*Bel.* But this paper which thou seest,  
Before I give them, thou must sign;—  
Put here your name.

[*Nemorino eagerly signs, and takes the money.*]

*Nem.* (Dulcamara,  
Now I'll soon be with you.)

*Bel.* Give me your hand, my fine young fellow—  
I'm delighted to have gain'd you!  
On the whole, all things consider'd,  
A likely youth thou seem'st to be;  
And you'll soon become a corporal,  
If from me you but example take.  
Thus success still waits on boldness,  
And my triumph doth decree, yes;  
*Nem.* Ah! little knowest thou the motive  
That to this step hath led me:  
The heart that in this breast is hidden,



A quest' umile vestito ;  
 Quel che a me tal somma vale  
 Non potresti imaginar.  
 (Ah ! non v' ha tesoro eguale,  
 Si riesce a farmi amar.)

[Partono.

SCENA IV — Rustico Cortile aperto nel fondo.

GIANETTA e Paesane.

Cori Saria possibile ?  
 Gia Possibilissimo.  
 Cori Non è probabile.  
 Gia Probabilissimo.  
 Cori Ma come mai ? Ma d' onde il sai ?  
 Chi te lo disse ? chi è ? dov' è ?  
 Gia Non fate strepito : parlate piano :  
 Non anco spargere si può l' arcano.  
 E noto solo — al merciajuolo,  
 Che in confidenza l' ha detto a me !  
 Cori Il merciajuolo ! l' ha detto a te !  
 Gia Sarà verissimo — oh ! bella affè !  
 Sappiate dunque che l'altro di  
 Di Nemorino lo zio morì ;  
 Che al giovinotto lasciato egli ha  
 Cospicua, immensa eredità.  
 Ma zitte — piano — per carità  
 Non deve dirsi.  
 Cori Non si dirà.  
 Tutti Or Nemorino è millionario —  
 E l' Epulone del circondario —  
 Un uom di vaglia, un buon partito —  
 Felice quella cui fia marito !  
 Ma zitte — piano — per carità  
 Non deve dirsi, non si dirà.  
 [Veggono Nemorino che si avvicina, e si ritirano in disparte curiosamente osservandolo.

SCENA V.—NEMORINO e detti.

DELL' ELISIR MIRABILE.—OF THIS MOST POTENT ELIXIR. NEMORINO.

Dell' e - li - sir mi - ra - bi - le be - vuto ho in ab - bon - dan - za ; e mi promette il me - di - co cor -  
 Of this most potent e - lix - ir I've swallowed an a - bundance ; Now I shall be most fierce - ly pur -  
 te - se o - gni bel - tà cor - te - se o - gni bel - tà. In me maggior del so - li - to, ri - na - ta è la spe -  
 sued by pret - ty maids, pur - sued by pret ty maids. Flirtations now will plen - ti - ful up - on me now come  
 ran - za, l'ef - fet - to di quel far - ma - co già gia sen - tir si fa.  
 pour - ing, and up to me a dor - ing, The vil - lage - girls will gaze.

Cori. (E ognor negletto ed umile :  
 La cosa ancor non sa.)  
 Nem. [Inchinandolo.] Andiam.  
 Gia. [Arrestandolo.] Serva umilissima.  
 Cori. Giannetta !  
 Nem. [L' uno dopo l' altra.] A voi m' inchino.  
 Cori. (Cos' han coteste giovani ?)  
 Nem. Caro quel Nemorino !  
 Gia. Davvero ch' egli è amabile ;  
 Cori. Ha l' aria da signor.  
 Nem. (Capisco : è questa l' opera  
 Del magico liquor.)

But ill accords with dress so homely.  
 How precious to me this little sum,  
 'Tis far beyond thee to imagine.  
 (Ah ! no treasure can its equal be,  
 If her I love through it I gain.)

SCENE IV.—A rustic Courtyard, open in background

GIANETTA and Female Peasants.

Cho. Can it be possible ?  
 Gia. Yes, it is possible.  
 Cho. It does not seem probable.  
 Gia. It is not only probable, but true.  
 Cho. But tell us how : who has told you ? how do you  
 know it ? Quick, tell us all about it.  
 Gia. Hush ! don't make a noise.  
 This secret must not yet be known : because I  
 have it from the mercer, who told me of it in the  
 strictest confidence.  
 Cho. If he has told you of it, there can't be any doubt.  
 Oh, happy news !  
 Gia. Know, then, that Nemorino's uncle died the other  
 day, and has left him a considerable inheritance.  
 But silence ! nobody must know it yet.  
 Cho. Nobody shall know it.  
 All. Now Nemorino is a wealthy man : he is the richest  
 man in all the neighbourhood—he is a worthy  
 man—a good match—happy the girl who may get  
 him. But be silent—nobody must know it yet.  
 [They see Nemorino coming, and retire on one side, look-  
 ing at him anxiously.

SCENE V.—NEMORINO and the preceding.

Cho. (He is as mild and humble as usual :  
 His good fortune he has not yet learn'd.)  
 Nem. [Going.] I may as well go.  
 Gia. [Stopping him, and curtsying.]  
 Cho. Your humble servant, sir.  
 Nem. Gianetta !  
 Cho. [One after another.] I salute you.  
 Nem. What is the matter with these young people ?  
 Gia. How dear is that Nemorino !  
 Cho. How exceedingly amiable he is !  
 He has quite the appearance of a duke !  
 Nem. (I begin to comprehend : their courtesy  
 Is the effect of the magic liquor.)

## SCENA VI.—ADINA, DULCAMARA, e detti.

Adi. Che vedo !  
 Dul. Oh ! poveretto !  
 Ora pel treppo affetto sel dividono a pensì.  
 Nem. Ah ! dottor, quanto debbo  
 A quel raro elisir. Mi amano tutte.  
 Dul. Tutte !  
 Adi. Che sento !  
 Dul. [Sopreso.] E a tuite piace ? E vero ?  
 Cori. A tutte—andiamo—andiamo—  
 Nemorino non tardiamo.  
 Adi. [A Nemorino.] Io vi dovrei parlar—  
 Dul. Che dirmi ?  
 Cori. (Anch' essa !)  
 Poi, poi gli parlerete.  
 Al ballo—  
 Nem. Al ballo, si : non mi uccidete !  
 [Lo conducono le ragazze per viva forzasi.]

## SCENA VII.—ADINA e DULCAMARA.

Adi. Come sen va contento !  
 Dul. La lode è mia.  
 Adi. Vostra, o dottor ?  
 Dul. Sì, tutta, La gioja è al mio comando  
 Io distillo il piacer, l' amor lambicco.  
 Come l' acqua di rose ; e ciò che adesso  
 Vi fa maravigliar nel giovinotto,  
 Tutto portento egli è del mio decotto.  
 Pazzie !  
 Dul. Pazzie, voi dite ?  
 Incredula ! pazzie ! Sapete voi  
 Dell' alchimia il poter, il gran valore  
 Dell' elisir d' amore  
 Della Regina Isotta ?  
 Adi. Isotta !  
 Dul. In n'ho d' ogni mistura e d' ogni cotta.  
 (Che ascolto ?) E a Nemorino  
 Voi deste l' elisir ?  
 Dul. Ei me lo chiese per ottener l' affetto  
 Di non so qual crudele—  
 Adi. Ei dunque amava ?  
 Dul. Languiva, sospirava  
 Senz' ombra di speranza ; e, per avere  
 Una goccia del farmaco incantato,  
 Vendè la libertà, si fe' soldato.

## DUETTO.

Adi. (Quanto amore ! ed io, spietata !  
 Tormentai sì nobil cor !)  
 Dul. (Essa pure è innamorata :  
 Ha bisogno del liquor.)  
 Adi. Dunque—adesso—è Nemorino  
 In amor sì fortunato !  
 Dul. Tutto il sesso femminino  
 E pel giovine impazaato.  
 Adi. E qual donna è a lui gradita ?  
 Dul. Qual fra tante è preferita ?  
 Adi. Egli è il gallo della Checca  
 Tutte segue ; tutte becca.  
 (Ed io sola, sconsigliata  
 Possedeo quel nobil cor !)  
 Dul. (Esse pure è innamorata : ha bisogno bel liquor.)  
 Bella Adina ! qua un momento—  
 Più d' appresso—su la testa.  
 Tu sei cotta—io l' argomento  
 A quell' aria affitta e mesta.  
 Se tu vuoi !—  
 S' io vo' ? che cosa ?

## SCENE VI.—ADINA, DULCAMARA, and the preceding

Adi. What do I see ?  
 Dul. Oh, by way of showing their love, they are now like  
 to tear him to pieces.  
 Nem. Ah ! doctor, how much I owe to this rare elixir !  
 They are all in love with me.  
 Dul. All !  
 Adi. (What do I hear ?)  
 Dul. All in love with him ? (Can it be true ?)  
 Cho. Ay, all. But let us go—no longer delay. Nemo-  
 rino will not wait.  
 Adi. [To Nemorino.] I would speak with you—  
 Nem. What would you say ?  
 Dul. (She, too !)  
 Cho. You may speak to him by-and-by : he is going to the  
 dance now.  
 Nem. Ay, to the dance ; but do not smother me.  
 [The Females drag him away with them]

## SCENE VII.—DULCAMARA and ADINA.

Adi. How contentedly he goes with them.  
 Dul. It's all my doings !  
 Adi. Yours, doctor ?  
 Dul. Yes, mine ! I can compound happiness at a crown a  
 bottle, and distil love like rose-water. That which  
 excites your wonder in you young man, is a prodigy  
 of my decoction.  
 Adi. Psha !  
 Dul. Psha ! do you say ? I like that. Incredulous folly !  
 Do you know the secrets of alchemy ? do you  
 know the power of the love elixir of Queen  
 Isotta ?  
 Adi. Isotta !  
 Dul. Isotta. I have mixtures to suit all purposes.  
 Adi. (What do I hear ?) And you gave this elixir to  
 Nemorino ?  
 Dul. He asked me for it, that he might try its effects upon  
 some cruel fair one.  
 Adi. Then he was in love ?  
 Dul. He languished, sighed without a ray of hope ; and  
 for a draught of the magic elixir, he sold his lib-  
 erty, and became a soldier.

## DUET.

Adi. (What affection ! and I—how cruel,  
 To torment that noble heart !)  
 Dul. (She's in love, and wants the elixir ;—  
 Faith ! I won't so soon depart.)  
 Adi. Then, 'tis certain that Nemorino  
 Has, at length, his love requited ?  
 Dul. He's to every feast invited,  
 Where the women are delighted ;  
 Adi. And of which damsel has he choice made ?  
 Pray, on whom has his preference fall'n ?  
 Dul. I' faith, then, like a butterfly,  
 From flow'r to flow'r he flies.  
 Adi. (Some dark fiend, 'twas sure, did tempt me  
 To reject that noble heart.)  
 Dul. (She's in love, and wants the elixir.)  
 Hist, Adina ! a moment hear me :  
 Nay, come nearer—what ! d'ye fear me ?  
 You are caught now—I see it plainly ;  
 And to my plans 'tis owing mainly.  
 Now, if you will—  
 Will what ? what mean you ?

*Dul.* Su la testa, o schizzinosa !  
 Su tu vuoi, ci ho la ricetta.  
 Che il tuo mal guarir potrà.

*Adi.* Ah ! dottor, sarà perfetta,  
 Ma per me virtù non ha.  
*Dul.* Vuoi vederti mille amanti  
 Spasimar, languire al piede ?  
*Adi.* Non saprei che far di tanti :

*Dul.* Il mio core un sol ne chiede.  
*Dul.* Render vuoi gelose, pazze  
 Donne, vedove, ragazze ?  
*Adi.* Non mi alletta, non mi piace,  
 Di turbar altrui la pace.

*Dul.* Conquistar vorresti un ricco ?  
*Adi.* Di ricchezze io non mi picco.

*Dul.* Un contino ? un marcheseino ?  
*Adi.* Io non vo che Nemorino.

*Dul.* Prendi su la mia ricetta,  
 Che l' effetto ti farà.

*Adi.* Ah ! dottor, sarà perfetta,  
 Ma per me virtù non ha.

*Dul.* Sconsigliata ? e avresti ardire  
 Di negare il suo valore ?

*Adi.* Io rispetto l' elisir,  
 Ma per me ve n' ha un maggiore :  
 Nemorino, lasciata ogni altra,  
 Tutto mio, sol mio sarà.

*Dul.* (Ahi ! dottore ! è troppo scaltra :  
 Più di te costei ne sa.)

*Dul.* Oh, my dear, you're caught ! I see it plainly .  
 But if art of man can save thee,  
 'Tis the doctor whom you see.  
 I've a wonderful receipt, dear,  
 For your identical disease.

*Adi.* Ah ! though your drugs all-powerful be,  
 No virtue can they have for me.

*Dul.* Would you have a thousand lovers  
 Pining at your feet in anguish ?

*Adi.* What with so many should I do ?  
 'Tis for one alone I languish.

*Dul.* Would you wish to render jealous  
 Every widow, wife, and maiden ?

*Adi.* No, indeed ; I'd add no burden  
 To the heart with love o'erladen.

*Dul.* Would you marry one with treasure ?  
*Adi.* Ah ! in gold I find no pleasure.

*Dul.* Wouldst a nobleman to court you ?  
*Adi.* I'd have none but Nemorino.

*Dul.* My receipt will surely cure you,  
 Prithee, take a drop and try.

*Adi.* No—it's worthless, I assure you.  
 No, indeed, good sir, not I !

*Dul.* Have you the presumption, maiden,  
 Its great virtues to deny ?

*Adi.* With respect to your elixir,  
 One more potent, sir, have I—

Through whose great virtues, Nemorino,  
 Leaving all, to me will fly.

*Dul.* (Oh, she's far too wise and cunning !  
 These girls know even more than I.)

UNA TENERA OCCHIATINA—WITH A TENDER LOOK I'LL CHARM HIM. AIR. ADINA.

U - na te - ne - ra occhia ti - na, Un sor - ri so, una car - rez - sa, Vin - cer  
 With a ten - der look I'll charm him, With a mod est smile in vite him, With a  
 può chi più si o sti - na, Am - mol - lir chi più si prez - za ! Ne ho ve -  
 tear or sigh a larm him, With a fond ca - ress ex - cite him ! Nev - er  
 du - ti tan tie tan ti, Pre - si, cot - ti, spa - si - man - ti, Che Nem -  
 yet was man so mul ish, That I could not e him yield : Sir ! Ne - me -  
 me - no, Ne - mo ri no, Non po - trà da me fug - gir.  
 ri - no's fate's de ci ded, When A - di na takes the field.

*Dul.* La ricetta è il mio visino,  
 In quest' occhi è l' elisir.  
 Sì, lo vedo, o briconcella,  
 Ne sai più dell' arte mia :  
 Questa bocca così bella  
 È d' amor la spezieria :  
 Hai lambicco ed hai fornello  
 Caldo più di un Mongibello,  
 Per filtrar l' amor che vuoi,  
 Per bruciare e incenerir.  
 Ah ! vorrei cambiar coi tuoi  
 I miei vasi d' elisir.

[Partono.]

*Dul.* My receipt is in my eyes—  
 There the true elixir lies.  
 Ah, you baggage ! 'tis most certain  
 That you art mine far surpasses :  
 Your bright eyes are burning-glasses,  
 Within whose all-absorbing focus,  
 Just as though 'twere hocus-pocus  
 E'en the astutest heart must yield  
 You, you hussy, can distil  
 Just whatever love you will

[Escono.]

SCENA VIII.—*Entra NEMORINO.*SCENE VIII.—*Enter NEMORINO.*

UNA FURTIVA LAGRIMA—IN HER DARK EYE EMBATH'D THERE STOOD.  
ROMANCE. NEMORINO.

U - na fur - ti - va la - gri - ma Negl' oc - chi suoi spun - to; Quel - le re - sto - re  
In her dark eye embath'd there stood Trembling, the fur - tive tear; While each gay smile that  
gio va - ni In - vi - di - ar sem-brò. Che piu cer - can - do lo vo?  
oth - ers wear, Seem'd pa - rent to a fear. What can this heart wish more?  
Che più cer-can-do io vo? M'a-ma, si m'a ma, lo ve-do, lo ve - do!  
She loves me! what joy in store! She loves, she loves me! what joy, what joy in store!  
Un so - lo i - stan - te i pal - pi - ti Del suo bel cor sen - tir!  
Ah! for a mo - ment but to feel The throb - bing of that heart!  
I miei so - spir con - fon - de - re Per po - co à miei sos - pir; I  
While glance to glance, sigh ech ees sigh, As though we ne'er could part; As  
pal - pi - ti, i pal - pi - ti sen - tir; Con - fon - de - re i miei co' suoi so - spir.  
though we ne'er, as though we ne'er could part; As though we ne'er could part, we ne'er could part.

Cielo, si può morir;  
Di più non chiedo.  
Eccola—oh! qual le accresce  
Beltà l' amor nascente!  
A far l' indifferente  
Si seguiti così, finchè non viene  
Ella a spiegarsi.

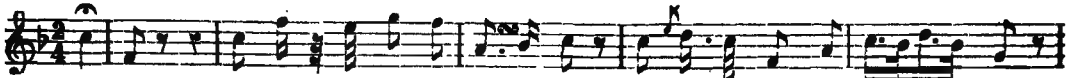
Death were a price too poor—I'd give  
Eternity such bliss to share!  
But here she comes.—Oh, how does her beauty grow  
with her growing love! I will, however, continue  
to affect indifference till she explains herself.

SCENA IX.—*ADINA e NEMORINO.*SCENE IX.—*ADINA and NEMORINO.*

*Adi.* Nemorino!—ebbene!  
*Nem.* Non so più dove io sia: giovani e vecchie,  
Belle e brutte mi vogliono per marito.  
*Adi.* E tu?  
*Nem.* A verum partito  
Appigliarmi non posso: attendo ancora  
La mir felicità—(che è pur vicina.)  
*Adi.* Odimi.  
*Nem.* [*Allegro.*] (Ah! ah! ci siamo.) Io v' odo, Adina.  
*Adi.* Dimmi; perchè partire,  
Perchè farti soldato hai risoluto?  
*Nem.* Perchè—perchè ho voluto  
Tentar se con tal mezzo il mio destino  
Io potea migliorar.  
*Adi.* La tua persona—  
La tua vita ci è cara—Io ricomprai  
Il fatale contratto da Belcore.  
*Nem.* Voi stessa! (È naturale: opra è d' amore.)

*Adi.* Well, Nemorino!  
*Nem.* I scarcely know whether I stand on my head or my  
heels! The old, the young, the ugly, the pretty,  
all want to marry me.  
*Adi.* And you—  
*Nem.* I really don't know what to do. I feel it quite im-  
possible to decide. (My happiness and triumph  
are both near.)  
*Adi.* Listen to me.  
*Nem.* [*Joyfully.*] (Ah! she is coming to it.) I'm all  
attention, Adina.  
*Adi.* Tell me, why do you leave us?—why have you re-  
solved to be a soldier?  
*Nem.* Because I'm tired of being idle, and would try in any  
way to better my condition.  
*Adi.* Nemorino, your life is dear to me—I have paid your  
smart-money, and rebought the fatal contract from  
Sergeant Belcore.  
*Nem.* You have rebought it! (That is natural—the elixir  
has done the business.)

PRENDI, PER ME SEI LIBERO.—TAKE IT, THROUGH ME YOU'RE FREE AGAIN ADINA.



Fren-di: pren-di, per me sei li-be-ro; re-sta nel suol na-ti-o  
 Take it: take it, through me you're free a-gain, Stay in thy na-tive val-ley,



Non v'ha de-stin si-ri-o, che non si cau-gi un di, re-sta. Qui, do-ve tut-ti  
 There is no des-tiny so sad, but what may for the bet-ter change. Stay now! You, who by all are



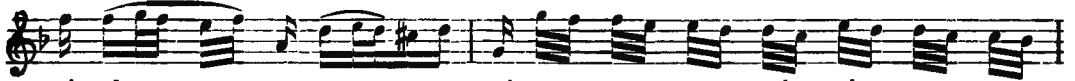
l'a-ma-no saggio amo-ro so o-ne sto, sag gio o-re.....  
 so be-lov'd, lov-ing and true, and with honest heart, lov ing and true, .....



..... sto, ah,..... sempre scontento e me sto no non sa-rai co-  
 ..... ah,..... thou shalt not ever be complain-ing of thy cru-el fate, ah,.....



si ah no, sempre scon-ten-to e me-sto no non sa-rai... sa-rai..... co-  
 no, ah, no, thou shalt not ever be complain-ing of thy sad fate, thy cru-el



si, ah ..... non sa-rai, no, non sa-ral, ah, no co-  
 fate, no ..... thou shalt..... not, no, thou shalt cease to curse thy



si ah... no, ah,..... no, no, no sa-rai, no no co-  
 fate, no,... thou shalt ..... not, no, thou shalt cease to curse thy



si no non sa-ra ..... i co-si.  
 fate, no thou shalt cease, ..... to curse thy fate.

[Gli proge il contratto.]

[Giving him the contract.]

Nem. (Or, or si spiega.)  
 Adì. Addio.  
 Nem. Che! mi lasciate?  
 Adì. Io—sì.  
 Nem. Null' altro a dirmi avete?  
 Adì. Null' altro.  
 Nem. Ebben, tenete.  
 Poichè non sono amato,  
 Voglio morir soldato:  
 Non v'ha per me più pace,  
 Se m'ingannò il dottor.

[Le rende il contratto.]

Nem. It's coming—she'll declare herself.  
 Adì. Farewell.  
 Nem. How—are you going to leave me?  
 Adì. Heigho—yes.  
 Nem. Have you nothing else to say to me?  
 Adì. Nothing else.  
 Nem. Then take back th's.  
 If I cannot be belov'd,  
 A soldier I will die:  
 All hopes of peace are gone,  
 If the doctor has deceiv'd me.

[Returning the contract.]

**Adi.** Ah ! fu con te verace,  
Se presti fede al cor.  
No, che infelice appieno  
Non mi volesti, o fato,  
Se riacquistar mi è dato  
Così costante amor.  
Torna a brillarmi in seno,  
Torna alla gioja il cor.  
**Nem.** Oh ! gioja inesprimibile !  
Non m'ingannò il dottor.  
[*Nemorino si getta ai piedi di Adina.*]

SCENA ULTIMA.—BELCORE con Soldati e detti; entrò  
DULCAMARA con tutti il Villaggio.

**Bel.** Alto !—fronte !—Che vedo ? al mio rivale  
L'armi presento !'  
**Adi.** Ella è così, Belcore,  
E convien darsi pace ad ogni patto.  
**Bel.** Egli è mio sposo : quel che è fatto.  
E fatto.  
Tientelo pur, briconna.  
Peggio per te. Pieno di donne è il mondo ;  
E mille ne otterrà Belcore.  
**Dul.** Ve la darà questo elisir d'amore  
**Nem.** Caro dottor, felice io son per voi  
**Tutti.** Per lui !  
**Dul.** Per me—Sappiate  
Che Nemorino è divenuto a un tratto  
Il più ricco castaldo del villaggio.  
Poichè morto è lo zio—  
**Adi.** }  
**Nem.** } Morto lo zio !  
**Gia.** }  
**Cho.** } Io lo sapeva.  
**Dul.** Lo sapeva anch'io. Ma quel che non sapete,  
Nè potreste saper, egli è che questo  
Sovrumano elisir può in un momento,  
Non solo rimediare al mal d'amore,  
Ma arricchir gli spiantati.  
**Coro.** Oh ! il gran liquore !  
**Dul.** Ei corregge ogni difetto,  
Ogni vizio di natura.  
Ei fornisce di belletto  
La più brutta creatura :  
Camminar ei fa le zoppe,  
Schiaccia gobbe, appiana bozze.  
Ogni incomodo tumore  
Copre sì, che più non è—  
**Coro.** Qua, dottore, a me dottore—  
Un vasetto—due—tre.  
**Dul.** Egli è un offa seducente  
Pei guardiani scrupolosi ;  
E un sonnifero eccellente  
Per le vecchie e pei gelosi ;  
Dà coraggio alle figliuole  
Che han paura a dormir sole,  
Svegliarino è per l'amore  
Più potente del caffè.  
**Coro.** Qua, dottore—a me, Dottore—  
Un vasetto—due—tre.

[*E giunta in scena la carrozza di Dulcamara. Egli  
è visale: tutti lo circondano.*]

**Dul.** Prediletti dalle stelle,  
Io vi lascio un gran tesoro :  
Tutto è in lui ; salute, o belle,  
Allegria, fortuna ed oro.

**Adi.** Ah ! my beating heart assures me  
That he hath not e'er deceiv'd thee.  
No ! to be for ever sad  
Cannot be the will of fate.  
If the wrongs that I have done thee,  
You can from your mind dismiss,  
Then most happy shall I be,  
And with fondest love will greet thee.  
**Nem.** Oh, joy beyond expression !  
The doctor, then, hath not deceived me !  
[*He throws himself at the feet of Adina*]

SCENE THE LAST —BELCORE with Soldiers, and the  
same ; afterwards DULCAMARA and the Villagers.

**Bel.** Halt ! right about !—What do I see ? Must I present  
arms to my rival ?  
**Adi.** Exactly so, Belcore. You may as well submit placidly  
to your destiny. He is my husband : what  
is done—  
**Bel.** Cannot be undone.  
So much the worse for you, Madame Flirt : there  
are plenty of women in the world, and thousands  
will be glad to marry Belcore.  
**Dul.** Ah : my elixir will give you the choice of them.  
**Nem.** Dear doctor, through you am I made happy !  
**Cho.** Through him !  
**Dul.** Through me. Know that Nemorino has suddenly  
Become the richest man in the village—his uncle  
is dead !  
**Adi.** } His uncle dead !  
**Nem.** } My  
**Gia.** } We knew it.  
**Cho.** }  
**Dul.** And I know it, too ; but there is something that you  
do not yet know, and cannot know till I tell you ;  
and that is, that my superhuman elixir is the only  
thing that can infallibly procure you the affection  
of the girl you love.  
**Cho.** Oh, wonderful elixir !  
**Dul.** Ay, wonderful you may well say ! It corrects every  
imperfection, every natural defect of the person.  
It gives beauty to the most ugly creature—the  
hunchback it makes straight—the clumsy fall of  
grace—the lame to run as swift as the wind ; and  
the largest tumours and swellings vanish under its  
magic influence.  
**Cho.** Doctor, let me have a bottle of it—give me one—  
two—three !  
**Dul.** A most seductive effect it exercises over scrupulous  
guardians, producing profound sleep in the old,  
and allaying the suspicions of the jealous-minded.  
It inspires courage in such girls as are afraid to  
sleep alone ; and to lovers it gives a watchfulness  
more potent than coffee.  
**Cho.** Oh, doctor, let me have a bottle—give me one—  
two—three.  
[*Dulcamara's carriage is brought on to the stage—he  
ascends it, the Characters surrounding and greeting  
him.*]  
**Dul.** Favourites as you are of the stars, I endow you with  
everlasting health, in thus dispensing the elixir  
among you. In it you will find contained mirth,  
fortune, health, and wealth. May you all remain

Rinverdite, rifiorite,  
Impinguate ed arricchite :  
Dell' amico Dulcamara  
Ei vi faccia ricordar.

*Choro.* Viva il grande Dulcamara,  
Dei dottori la fenice.

*Nem.* Io gli debbo la mia cara.

*Adi.* Per lui solo io son felice !

*A. S.* Dal suo farmaco l'effetto  
Non potrò giammai scordar.

*Bel.* Ciarlatano maledetto,  
Che tu possa ribaltar !

[*Il servo di Dulcamara suona la tromba—La carrozza  
si muove—Tutti scuotono i loro cappelli e lo salutano.*

*Choro.* Viva il grande Dulcamara,  
La fenice dei dottori !  
Con salute, con tesori  
Possa presto a noi tornar !

young, and flourish. May you all grow fat and  
rich. Of your friend, the immortal Dulcamara,  
let the elixir ever remind you.

*Cho.* Hail to thee, great Dulcamara,  
The very Phoenix of all doctors.

*Nem.* To him am I indebted for my dearest love.

*Adi.* He it is who has made me happy.

*Adi.* } The effects of this elixir

*Nem.* } By us can never be forgotten.

*Bel.* Away, you cursed mountebank !

Marplot of my hopes, may you be upset !

[*Dulcamara's Servant blows the trumpet—the chariot  
moves on—All take off their hats, wave them, and  
salute him.*

*Cho.* Long live the great Dulcamara,  
The very Phoenix of all doctors.  
May he, with his health and treasures,  
Another visit quickly pay us.

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